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1990



In the time of Marie Antoinette.

# The Lace Dictionary

POCKET EDITION

INCLUDING HISTORIC AND COM-  
MERCIAL TERMS, TECHNICAL  
TERMS, NATIVE AND FOREIGN

By C. R. CLIFFORD



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## INTRODUCTION

**I**N PREPARING this book it has been our object to give not only a complete dictionary of terms, historic and commercial, but to so arrange the matter that one may be able to analyze any piece of lace and, with little difficulty, give it its proper classification.

It is unfortunate that lace terms are very confusing because so frequently coined arbitrarily and without any reason and the list multiplied beyond all calculation by adjective and geographical terms and their foreign equivalents.

Thousands of years before the Christian Era plain nets were used. The French term for net was *filet*. When worked or ornamented it was called in Italy *lakis*.

We define lace as an open-work fabric and divide the subject into eight main varieties:—

(A) *Drawn-work*, a manipulation of the threads of a woven mesh by drawing or tying to form patterns.

(B) *Darned Work*, embroidering or darning upon a mesh, providing thus the pattern. Run work may go under this classification.

(C) *Cut-work*, forming a pattern by cutting away parts of the fabric.

(D) *Needle-point*. The making of the lace direct with the needle.

(E) *Bobbin*. A plaiting or interweaving.

(F) *Knotted work*.

(G) *Crochet work*.

(H) *Machine lace*.

These varieties are still further divided, and each division is properly classified and analyzed.

### DRAWN-WORK.

*Punto Tirato* (It.); *Opus Tiratum*; *Fil Tiré* (Fr.).

(A) There are three offshoots of drawn-work—plain drawn-work, embroidered drawn-work, and drawn-work with color effects: Embroidered, Simple Drawn, Tonder.

### DARNED LACE.

*Opus Filatorium* (It.); *Filet Brodé* (Fr.).

(B) There are two offshoots of darned lace—simple darning on a simple ground of countable stitches, and darned work of uncountable character.

Point Conté (countable darned stitching).

Spider Work (*Opus Araneum* or *Ouvrages Masches*).

Cluny Guipure (Modern Antique).

### CUT-WORK.

*Opus Scissum* (It.); *Punto Tagliato* (Fr.); *Point Coupé*.

(C) Cut-work proper is simply the form wherein the design is obtained by cutting away part of the fabric.

## NEEDLE-POINT.

*Punto in Aco* (It.); *Point à l'aiguille* (Fr.).

(D) There are practically ten offshoots of needle-point. Reticella is the beginning, an evolution of cut-work; but the making of lace with the needle alone, independent of a cut-out background fabric, began with Punto in Aria and ended with net lace.

Reticella, Greek or Roman.

*Punto in Aria.* { *Punto a Relievo* (*Point de Médicis*, Fr.).  
 Raised { *Punto Tagliato a Fogliami*.  
 Venice Pt. { *Gros Point and Rose Point*.

Tape Lace.

D'Angleterre (combination of Needle and Bobbin).  
 Alençon.

Brussels.

Argentella.

Argentan.

Appliqué on Net.

## BOBBIN.

*Dentelle au Fuseau* (Fr.); *Merletti Fuselli* (It.);  
*Merletti a Piombini* (It.).

(E) We fix seventeen varieties or offshoots of the bobbin branch. Under a magnifying glass the difference between needle-point and bobbin is very clear, the needle-point being a series of loops, while the bobbin is always a darned-like or plaited mesh without tying.

Aloe.

Cluny.

Simple Bobbin.

Appliqué on Net.

Duchesse.

Tape Lace.

Binche.

Lille.

Trolle Kant.

Black Silk.

Maltese.

Valenciennes.

Blonde Silk.

Mechlin.

Honiton.

Brussels.

Plaited.

## KNOTTED.

*Punto a Groppo* (It.).

(F) Knotted lace is either of the macramé or tatting offshoot.

Macramé.

Tatting.

## CROCHET.

(G) Crochet is a branch that has no offshoots.  
The term is significant.

(H) Machine Lace.

## DICTIONARY

ACO. PUNTO IN ACO. Italian for needle-point.

AFICOT. French name for an instrument to polish raised portions of lace.

AGUJA. PUNTO DE AGUJA. Spanish for needle-point.

AIGUILLE. POINT À L'AIGUILLE. French for needle-point.

ALAGOAS. Province of Alagoas, Brazil, was, in the middle of the Nineteenth Century, the chief center of the bobbin lace industry. The work was cotton and rather coarse.

ALBISSOLA. A town in Italy where early reticella laces were made, as well as Antique plaited laces and Aloe laces.

ALENCHES. Town in Upper Auvergne where point laces were at one time made.

ALENÇON POINT. Originally made in Alençon, France; the beginning of light net laces gaining favor over the heavy



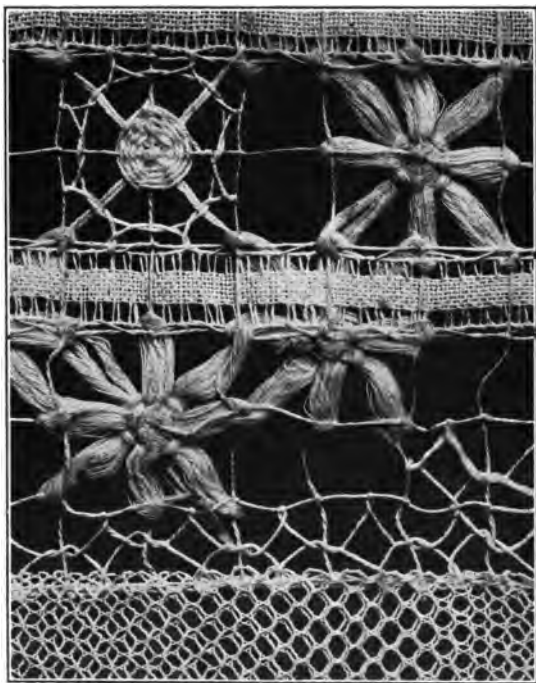
Alençon.



Alençon.

Italian laces. A needle-point lace in which the ground is fine net, the pattern being outlined by a cordonnet firmer than other cordonnets, utilizing a covered horsehair. The ground or réseau is here shown. To-day Alençon Point is made at Bayeux, Burano and other cities.

**ALLOVERS.** Relating to the design which covers a net as distinguished from fragmentary motifs of borders or stripes.

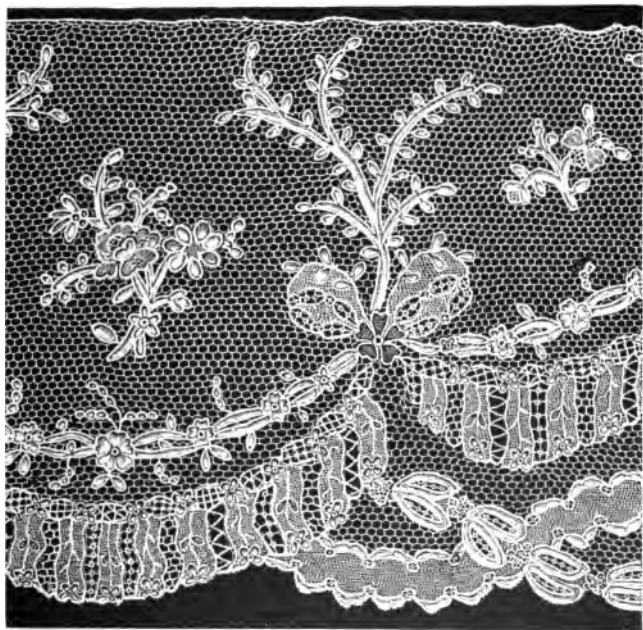


"Antique" Lace, the modern survival of *Opus Araneum*, or *Ouvrages Masches*.

**ALOE.** A form of bobbin lace made in many towns in Italy and Spain, especially Albissola, Barcelona, Genoa, and later in the Philippine Islands, and, being made of the fibers of the aloe plant, it is mucilagenous. Made with a bobbin; also made by tatting.

**ALOST.** A town in France famous for simple bobbin laces, Valenciennes, Honitons and darned laces.

**ALTAR LACES.** Used for altar decoration; usually of Medieval character, usually darned, drawn or cut-work; sometimes reticella.



Alençon, showing a definitely defined, cordonnet edge to pattern.

**AMERICAN LACE.** As early as 1882 A. G. Jennings was making machine lace, Spanish lace and guipure. In 1884 Loeb & Schoenfeld made tambour lace curtains in Camden. In 1885 the Nottingham industry was started with one machine brought over by John Willoughby and put up at Fordham, New York.

AMPTHILL. Queen Catherine of Aragon introduced the making of lace into Bedfordshire during her residence at Ampthill.

AMSTERDAM. Famous for reproduction of French Alençons, Argentans and Brussels laces. *Dentelle à la Reine* was a generic term applied to these Amsterdam needle-point laces.



D'Angleterre.

ANGLETERRE. POINT D'ANGLETRRE. Originally a Brussels lace smuggled into England and called Angleterre to avoid duty; subsequently made in England; sometimes classified as needle-point lace, although the net is bobbinet, the designs only being made with a needle.

ANGLICANUM. OPUS ANGLICANUM. English cut-work, needle-work and embroidery work are included in this term.

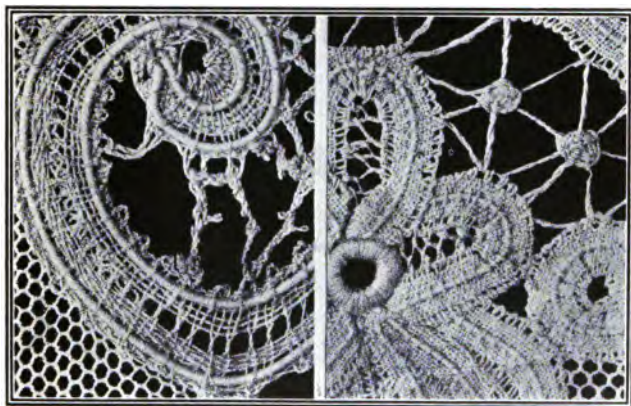
ANNABERG. Famous for its early bobbin laces. Barbara Uttmann, who introduced bobbin lace-making into Germany, was buried at Annaberg.

ANTIQUÉ LACE. See Opus Araneum.

ANTWERP (Flanders). Mechlin, Lille, Brussels and Trolle Kant laces made here as early as the Seventeenth Century.

APPENZEL. Town in Switzerland where much lace is made by the peasants.

APPLIQUÉ. Appliqué or application lace is a lace in which the motif or the design detail is made separate from the



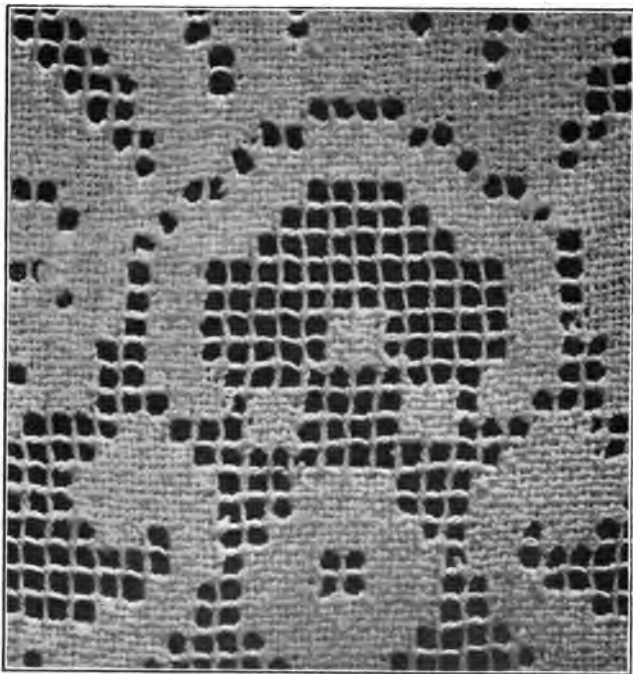
Arabian.

Lacet Arabian.

background and applied thereon. Appliqué lace must not be confused with tambour, which is made by working upon machine-made net a design in chain stitch; nor must it be confused with run work which is made by running a thread in and out of the net in a manner to make a design. Point Appliqué is an application of needle-point details upon a net, usually machine-made. The history of old laces practically ends with the beginning of the Nineteenth Century, when machine-made net or bobbinet was made. In 1833 cotton thread was substituted for flax and the English particularly

produced many cheap reproductions of old Brussels, Alençons and Argentans in appliqués.

**ARABIAN. POINT ARABIAN.** A curtain lace usually of drab color; tape-like figures heavily corded and connected by brides. (See Illustration.)

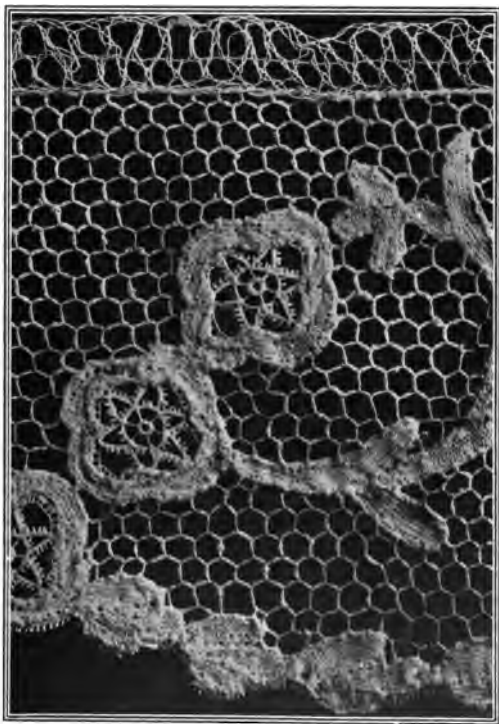


Filet Conté, or Filet Brodé.

**ARABIAN LACET.** Practically a "Renaissance" tape curtain lace, the tape corded in imitation of Arabian or Point Arabian effect and color.

**ARANEUM. OPUS ARANEUM.** A coarse, open form of darned work. At an early period in Italy regular netting

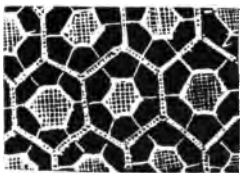
darned in a way to show a design was called *Lacis* or *Opus Filatorium*. In France the modern survival is called *Filet*



Enlarged *Argentan*, showing the flat treatment, thus distinguishing it from *Alençon*, which has the cordonnet edge.

*Conté* (Countable net), or *Filet Brodé* (embroidered or darned net). *Opus Araneum*, the open and irregular form of darning, was sometimes called *Ouvrages Masches*, *Guipure d'Art* and later when reproduced in France, *Cluny Guipure*. To-day the same thing is called "Antique" or spider work.

**ARGENTAN.** **POINT d'ARGENTAN.** In 1650 Alençon and Argentan laces were generally known as Point de France laces. The workers at Argentan were often the same people who worked at Alençon. The Argentan net is firmer and larger than other needle-point nets; the pattern is bolder and flatter, not employing the fine cordonnet of Alençon. Argentan excels in brides or bars, particularly in the six-pointed star motifs to which are added three or four pearls on each side. This kind of bar is called *bride epingle*.



Argentella Point.

**ARGENTELLA POINT.** Early Italian needle-point net lace resembling Argentan and Alençon and following the efforts of the Italians to compete with the French in light net laces. There is no raised outline and the designs are conspicuous in small circles, ovals, small sprays; often called Burano point. The designs are very delicate, the thread exceedingly

white; no raised work, everything flat.

**ARIA.** **PUNTO IN ARIA.** Meaning, broadly, "stitches in the air." A term applied to the earliest form of needle-point laces following reticellas, which were an evolution of cut-work. *Punto in Aria* was accomplished without cutting any background. See Venetian Point.

**ARMENIAN.** Chiefly a low-grade crochet. See Asia.

**ARRAS.** Town in France where early Valenciennes were made.

**ART.** **GUIPURE d'ART.** See Opus Araneum.

**ARTIFICIAL LACE.** A term applied to a lace that is not woven or embroidered, produced entirely by chemical methods, frequently made of celluloid or pulp.

**ASBESTOS LACE.** A commercial term to designate a non-combustible lace. The mineral asbestos has been woven into lace but only as a curiosity. It is not a commercial article.

ASIA. Earliest forms of lace came from the countries contiguous to Asia Minor. Egypt produced net work in fine flax, frequently darned in gold, silver or colored silks. (Isaiah xix, 9.) Mummy wrappings in Graeco-Roman tombs were ornamented or of drawn or cut-work. Armenian women have from the earliest times made veils and nettings, but



Point d'Argentan.

to-day are chiefly employed on low-grade commercial laces. The Arabs excelled in embroideries and laces, distinguishing between *Arabuna*, embroidery, and *Targe*, lace.

AURILLAC. Old plaited and coarse bobbin laces were made here as early as the Sixteenth Century.

AUSTRIAN. Lace-makers of Austria are skilled in bobbin lace, Brussels and crochet laces.

AUSTRO-HUNGARIAN. Term applied to bobbin lace, some of it of great artistic value.

AUVERGNE. At an early period the French town Auvergne prospered in the manufacture of gold and silver laces,

and many modern Cluny and simple bobbin laces and Maltese laces as well as point laces are still made here.

AUXERRE. Lace sometimes called Luneville lace or St. Michel lace. Made of hemp on the bobbin.

AVE MARIA. A name given by the peasants at Dieppe to a bobbin lace of Valenciennes variety.

AVORIO, Punto. Term applying in Italy to needle-point Sixteenth Century lace.

AXMINSTER. At one time headquarters of the Devonshire lace trade.

AYLESBURY. Town in England where old cotton bobbin laces were made.

BABY. A term for narrow and light laces.

BABY IRISH. Irish crochet of delicate character.

BADEN. Famous for peasant laces.

BANTA. A lace tie worn by Italians early in the Eighteenth Century.

BARBE. A lace tie worn in Italy and France in the early part of the Nineteenth Century.

BARCELONA. City in Spain famous for its heavy plaited bobbin laces, blonde, black silk and maltese laces; much tatting is also made at Barcelona.

BARMEN (Germany). Machine-made torchons in imitation of the French and Belgian designs and braids from which hand-made laces are made.

BARS. Connecting threads ornamenting open spaces in lace, sometimes called brides, claires, coxcombs, legs and ties.

BATH (England). Devonshire bobbin lace is sometimes called Bath brussels lace.

BATTENBERG. A name applied to Renaissance lace when made of Battenberg braid or tape.

BAVARIAN. Inexpensive torchon laces are made in Bavaria.

BAYEUX (France). Alençon lace was made here as well as blonde silk and black silk laces.

**BEAD EDGE.** A series of looped threads edging a lace.

**BEDFORDSHIRE.** Old English town which followed Lille and Mechlin technique; chiefly cottage work, simple patterns; often baby widths.

**BEGGAR'S.** Term of contempt for simple bobbin lace of the Sixteenth and Seventeenth Centuries. In France called guese; sometimes called peasant lace.



**Binche.**

**BELGIAN.** Belgium comprises the old southern provinces of the Netherlands, including Flanders and the great cities of Ghent, Liege, Bruges, Mechlin, Tournai, Courtrai, Brussels and Antwerp and the laces binche, brussels, mechlin, trolle kant.

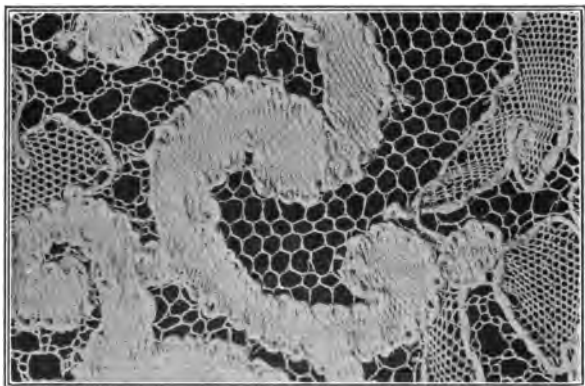
**BINCHE.** Hainault province, old Netherlands, near Flanders. Bobbin lace resembling Valenciennes. Originating Seventeenth Century, when binche lace was a rival of brussels.

**BISETTE.** A French bobbin lace of the peasantry, Seventeenth Century, coarse and narrow and sometimes of metallic thread.

**BLACK SILK.** A bobbin lace now made at Bayeux, Chantilly, Malta, Caen and Catalonia.

**BLANDFORD.** Bobbin lace at one time famous in England.

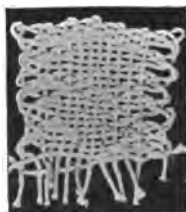
**BLONDE.** Bobbin lace originally silk, in color cream or white. Later the term was applied to the silk type which was called blonde even when black. Black blonde made Chantilly famous. (See Caen.) Barcelona produced fine black or white blondes; so also Bayeux and Venice, and machine-made blondes are produced in Lyons.



French or Spanish blonde.

**BLONDE DE FIL.** See Mignonette.

**BLONDE NET LACES.** Term applied to blonde laces of net ground. Frequently loosely-woven silk thread is used in the darning of a pattern.



Bobbin ground.

**BOBBIN LACE.** Made on a pillow or cushion by means of bobbins. A variety of interlacing or plaiting, but the term plaiting was dropped during the Sixteenth Century, when Barbara Uttmann (born 1514, died 1575) introduced bobbins into Germany. She is credited with having invented this method, although the claim is denied by those who believe that she learned the use of bobbins in France or Italy. Her work

was adopted and prosecuted by the Flemish. In Venice as early as 1557 a book of patterns for bobbin laces was published. The French term for bobbin lace is *dentelle au Fuseau*.



Needle-Point Brides or Ties.

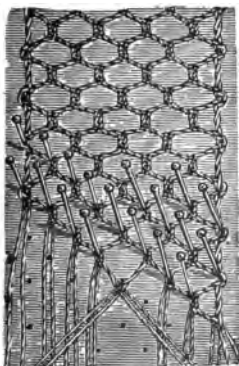


Bobbin Brides.

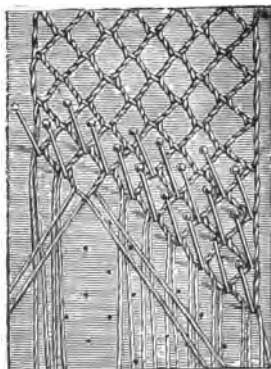


Bobbin Picots.

Italian *a Piombini* refers to weighted bobbins and *Merletti a Fuselli* bobbin lace. Bobbin lace is made upon pillows, the design being laid out by means of pins, around which the



Bobbin net showing  
Mechlin formation.



Bobbin net showing diamond  
form in Lille lace.

thread is drawn and interlaced. Before the use of pins, fine fishbones were used, hence the term *bone lace*. In the Sixteenth and Seventeenth Centuries bobbin lace was known



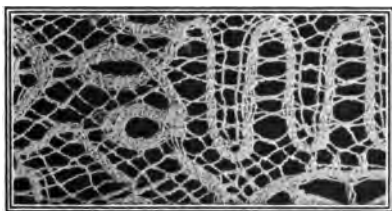
Cluny lace on  
the pillow.

The above gives some idea of the intricacy of bobbin lace weaving. For even the simple design shown, nearly eighty bobbins are required. An expert throws these about with lightning-like rapidity.

as torchon, beggar's lace, eternelle, fisherman's lace, guese, peasant lace, and point pecheur. It was made by the peasantry, and frequently made poorly; when the same sort of thing was made a little better, a little stronger, with raised plaited wheels and circles, or what are known as paddles, it is called Cluny; but with little or no relationship between the ancient Cluny guipure and modern Cluny.

**BOBBINET.** The net made by the bobbin as distinguished from the needle. Modern bobbinet is a machine imitation. There are several forms of net. See Nets.

**BOHEMIAN.** A term applied distinctively to the kind of bobbin lace made in Bohemia under government auspices in



Bohemian.

imitation of old Italian bobbin lace. The distinguishing features are the tape-like designs. While laces of other styles are made in Bohemia, the term Bohemian has been

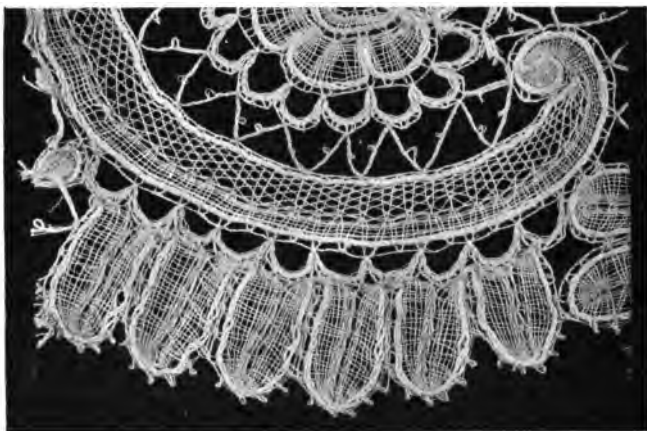
confined of late to this tape-like character of bobbin lace or imitations thereof.

**BONE LACE.** Old Italian documents, especially one of 1493, an inventory in the Sforza family, referred continually to bone lace, and bone lace in after years was understood to be lace made on a cushion with bone bobbins and pins.

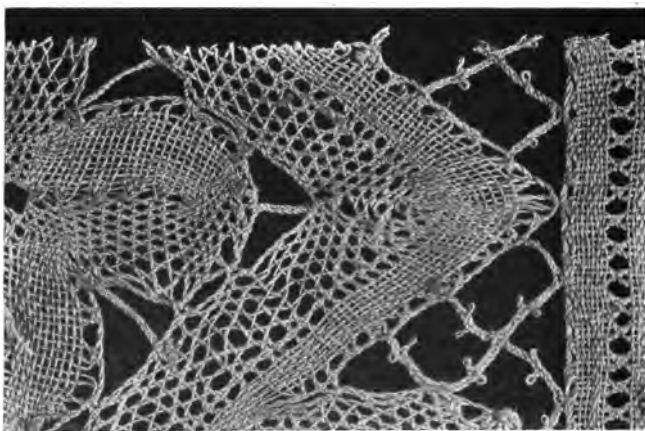
**BONNAZ.** The name of a sewing machine which conveys a chain stitch to the mesh in producing lace, usually curtain lace. Braid appliqué curtains are sometimes called Bonnaz curtains, but the term is a misnomer, as braided curtains are also made with other than Bonnaz machines.

**BONNE FEMME.** A style of lace curtain having a flounced scalloped bottom.

**BRAIDED.** Braided lace curtains, sometimes called Bonnaz curtains, consist of a bobbinet ground on which a pat-



Flemish lace of coarse Duchesse type, called in the trade, Bruges lace.



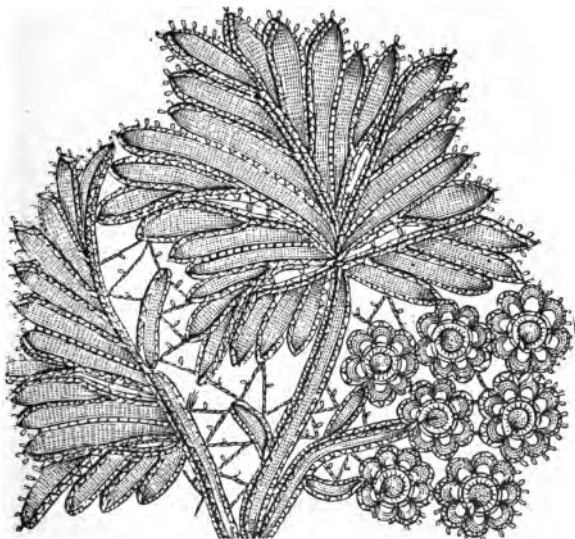
Exceedingly coarse Bruges for curtain purposes.

tern of tape is appliquéd by the use of the Bonnaz or kurbel embroidery machine.

BRABANCON. See Brussels.

BRANCHING FIBERS. Fibers or veins introduced into leaf forms in some bobbin laces, Honitons especially.

BRAZILIAN. Term applied to primitive torchon lace.



Duchesse spray of bobbin lace such as made at Bruges.

BRIDAL. Needle-point laces of the early reticella (Greek or Roman) type.

BRIDE BOUCLÉ. See Bride Picotée.

BRIDE EPINGLE. See Bride Picotée.

BRIDES ORNÉES. Bars or brides ornamented with loops or purls.

BRIDE PICOTÉE. Much used in Argentan lace, a six-

sided buttonhole bar fringed with a little row of three or four purls.

**BRISE-BIES.** A lace curtain that covers the lower window-sash only.

**BRODÉ, FILET.** French reproduction of Point Conté, popularly called filet; old Italian work darned net.

**BRODERIE DE MALINES.** All light bobbin laces of Mechlin order were called malines, and imitations of such laces made by embroidering were called Broderie de Malines.

**BRODERIE DE NANCY.** Drawn-work, embroidered frequently in colored silk.

**BRUGES.** Old Flanders, now a city of Belgium. In the Sixteenth Century one of the best examples of bobbin lace was called guipure de Bruges. In time the term changed, the fine type becoming known as Duchesse, the coarse type retaining the term Bruges.

**BRUGGEN.** See Bruges.

**BRUSSELS.** City of Belgium, formerly of old Brabant, adjoining Flanders, one of the southern provinces of old Netherlands. Both needle-point and bobbin laces were made here, the former called point gaze, the latter point plat. Brussels lace-makers used a fine flax thread. The earliest needle-point patterns followed the Italian methods but soon the lace-makers adopted the



Brussels Needle-Point.

technique of the French and the term to-day applies strictly to a net lace. The cordonnet edging the pattern in needle-point Brussels is not covered with buttonholing, but is tacked down flat. Sometimes Brussels lace shows bobbin and needle-point combined. It is this type that was known as Point d'Angleterre, which see. To-day much of the Brussels lace is made in separate pieces, the flowers and other details being assembled. Machine-made net was promptly adopted in



Old Brussels Needle-Point.

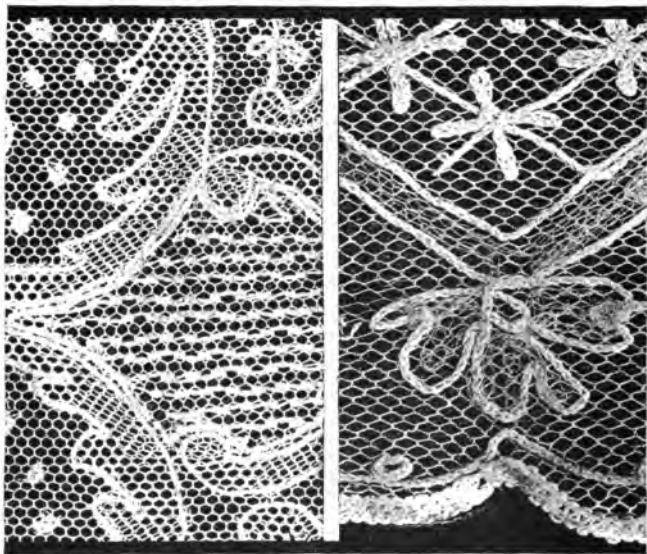
Brussels work; the designs were made separately and appliquéd on the net. Brussels lace has the defect of dis-



Modern Brussels Needle-Point.

coloration. The flax for the manufacture of old Brussels lace was grown in Brabant and the term Brabançon was often used.

**BRUSSELS.** Saxony Brussels, Swiss Brussels. In the curtain trade effects that are beautiful at a little distance are produced in what is known as Saxony Brussels and Swiss

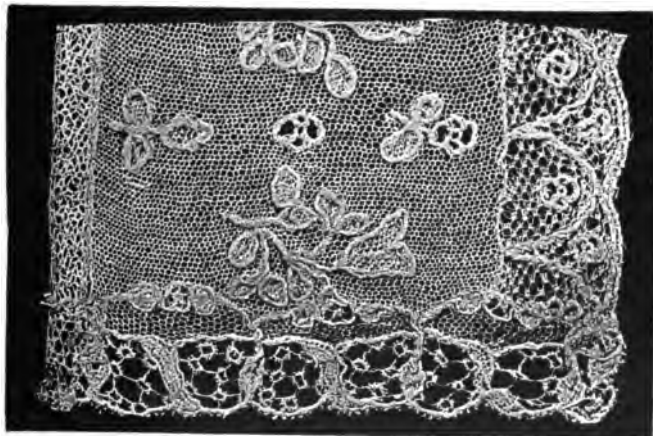


Saxony or double-net Brussels curtain.

Swiss Brussels curtain.

Brussels, the net ground for both being made by machinery in Nottingham. In Saxony Brussels the design is hand worked on a tambour drum. In Swiss, made chiefly at St. Gall, the embroidering in chain stitch is done by machine. In the Saxony Brussels patterns a fine mesh effect is produced by overlaying one net mesh upon another. Parts of the upper mesh are then cut away, leaving the pattern apparently of a

finer character. These double-net effects are rather difficult, the trimming close to the appliqué requiring skill. Novelty meshes are introduced into the pattern of both the Saxony Brussels and the Swiss Brussels by run work or darning by hand. The main distinction between the Saxony and the Swiss is that the Swiss Brussels is single net throughout and utilizes machinery in the tambour work, while the Saxony has double net in the pattern and the stitching is done by



Old Burano, in imitation of Brussels.

hand. The Swiss Brussels curtain imitates the double-net effect by a machine over stitching. The illustrations here show the technique; the curtains when hung have a beautiful effect.

**BRUXELLES.** See Brussels.

**BRYONY.** Tulip design.

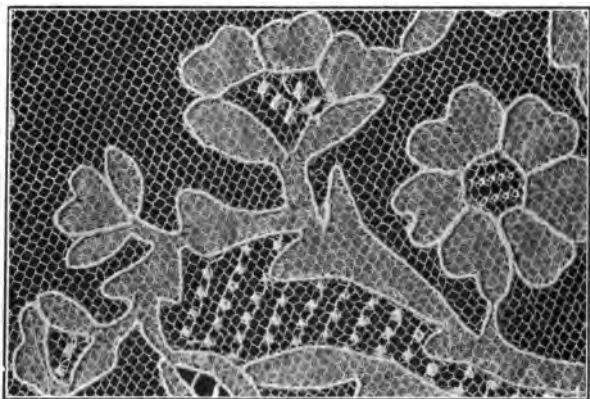
**BUCKINGHAMSHIRE** (England). Bobbin laces made here after the Flemish methods, lilles, maltese and trolly.

**BUCKLE STEM STITCH.** Term used in Honiton lace. Beginners' stem, buckle stem and stem stitch.

**BULLION.** Lace of gold and silver.

**BUNT LACE.** In 1752 women from France taught the Scotch peasants how to make bobbin laces and they were called bunt lace.

**BURANO.** Town in Italy famous for its Venetian point laces, its reproduction Alençons, Argentans and Brussels. Many kinds of laces are now made there.



Carrickmacross Appliqué.

**BURNT-OUT LACE.** Term applying to lace made by embroidery methods, the embroidery being of one material, the background being of another material. This background susceptible of destruction by acid bath leaving thus a lace, the material of the embroidery being unaffected.

**BUTTONHOLE STITCH.** Used in needle-point lace, as distinguished from the darning technique in bobbin work.

**CAEN.** Famous for blonde and black silk laces.

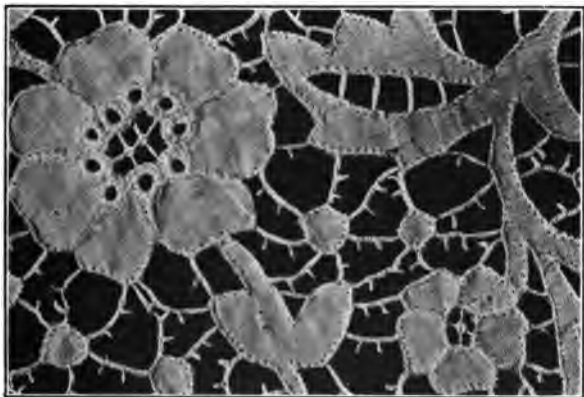
**CALABRIA.** A knotted lace now made in Calabria. Used for trimming underdresses and ornamental household linens.

**CALAIS.** French manufacturing center famous for very

fine laces made on the Nottingham go-through machine, black or white.

**CALVADOS** (France). Early Alençons were made here and also Campane lace.

**CAMPAGNE LACE.** A bobbin-lace edging, very narrow, sort of picot lace, sometimes made of gold and colored silk.



Carrickmacross Guipure.

**CANDIA.** Called in ancient times Idoea, afterwards Crete, one of the largest islands in the Mediterranean. See Crete.

**CANNETILLE.** Bullion lace.

**CARNASSIERE, FIL DE.** Italian knotted lace.

**CARNAVAL.** Reticella lace showing crests and armorial bearings, especially worn by the nobility, is called Carnival lace. When used for trousseaux it is called bridal lace.

**CARRICKMACROSS.** Carrickmacross lace, like all Irish lace, was a copy of the lace of other countries. There were two kinds, appliqué and guipure. The appliqué is worked upon a machine-made net. The guipure is more of an embroidery than a lace, made with fine mull or lawn, in which the design is traced. The thread is then run around the out-

lines of the design; the centers are cut away, buttonholed and filled with open stitches.

**CARTASANE.** A parchment or velum cord covered with silk or gold or silver thread. Used to form a pattern.

**CASCADE.** Trimming term. Material folded in zigzag form.

**CATALONIA** (Spain). Famous for its black and blonde silk laces. To-day the term Catalonia applies to laces of a fine Cluny character.

**CATERPILLAR LACE.** Lace made by employing the natural web of the caterpillar, a freak lace only occasionally made by experimentalists; sometimes the spider is employed in like manner.

**CAUTERIZED.** See Burnt Lace.

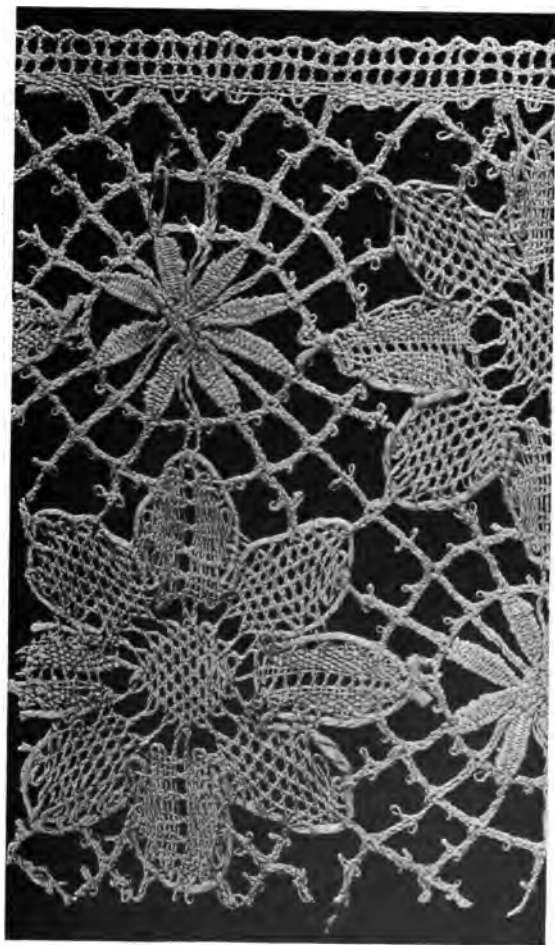
**CEVENNES.** White silk for the silk laces made at Bayeux, Caen and Chantilly, at one time came from Cevennes, hence the term Cevennes lace.

**CEYLON.** Maltese laces were made here.

**CHANSONS A TOILE.** Ballads sung by lace-makers at work.

**CHANTILLY.** The Chantilly white laces much resemble lisle. A thick silk-looking thread outlining the pattern. Black silk Chantilly appeared about the middle of the Eighteenth Century, characterized by fine ground and elegance of floral festoons. The silk laces made in the natural color and called Blonde were made at Chantilly, and as the term Blonde was accepted by many as applying to silk the term Black Blonde was often used to mean black silk. These laces made in Chantilly were called Chantilly laces. Little hand-made lace is now made in Chantilly, the introduction of machinery killing the industry.

**CHIOGGIA LACE.** Made at the island of Chioggia, near Venice. The industry was revived in 1872. Resembles Old Flemish laces.



Cluny.

CINGALESE. Famous for Maltese laces.

CLINQUANT. The flat kind of bullion lace is termed Clinquant.

CLOSE-STITCH. A name sometimes given to buttonhole stitch.

CLUNY. Modern Cluny is coarse, thick, strong, bobbin, white, made in Belgium, Germany and Italy. It is character-



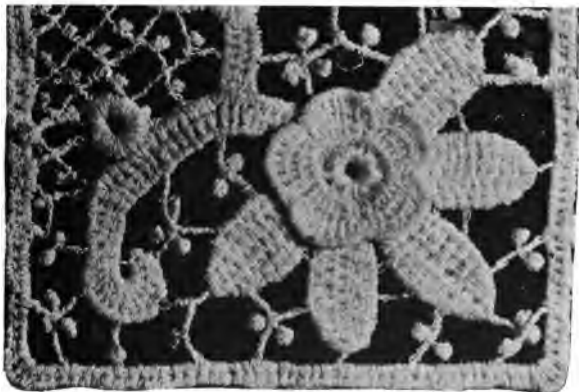
Real Crochet (magnified).

ized by paddles or wheels introduced upon what is otherwise a torchon. The modern name is derived from the museum Cluny and there is little relationship between the modern Cluny and the ancient Cluny Guipure. See Araneum.

The differences between the real and the imitation Cluny, torchon or similar bobbin laces may be detected in three ways. First, the imitation made on a machine shows under the magnifying glass the use of two sizes of thread instead of one size, as in the real; second, the threads thrown in a machine are, naturally, crinkly, irregular, and loose, instead of straight and taut, as with real, made on a pillow between rigid pins;

third, the imitation is usually of cotton, the real usually linen. See torchon, the prototype of Cluny.

**COLBERT AND COLBERTAN.** Synonymous terms derived from the name of Colbert, the illustrious prime minister of France in the Seventeenth Century. The lace has an irregular ground after the fashion of Venetian lace preceding the introduction of nets.



Imitation Crochet (magnified).

**COLYFORT.** An English town at one time active in the making of bobbin laces.

**COMO.** Much excellent modern Cluny lace is made in the neighborhood of Como.

**CONTÉ, POINT.** Darned netting in countable stitches, as distinguished from irregular stitching of spider work or Opus Araneum.

**CORALINE.** A heavy Italian needle-point lace, one of the variety of flat Venetian point. Its pattern is cordlike.

**CORDELLA.** A fine net lace with raised cord outlining the pattern.

**CORDONNET.** The cord outline applied to a pattern.

**CORFU.** A coarse Greek lace of little value for artistic use.

**CORNISH.** A century ago Cornwall laces were of considerable variety.



Crete, a curtain material.

**COUPÉ, POINT.** French term for cut-work.

**COURONNES.** Ornaments to the cordonnet of needle-point lace.

**COURTRAI LACE.** Of Valenciennes character made in the town of Courtrai, Belgium.

**COXCOMBS.** Name often substituted for bars, the connecting threads thrown across open spaces.

**COYLTON.** Town in England where a few old lace-makers are still employed in the manufacture of Honiton sprigs.

**CRACKLE OR CRACKLY.** A modern machine-made net or mesh to lace or veiling resembling the crackle in the glaze of old pottery.

**CRÊPE.** A thin crimped stuff of warp silk gummed on the mill.

**CRÊPE DE CHINE.** An exquisitely soft and drapy form of crêpe; plain, figured or printed.

**CRETE.** Lace of loose bobbin variety made in Candia or Crete. Designs generally geometrical, ground colored silk or flax with a colored chain-stitch, along the edge, giving a



Crochet.

gay effect. In the upholstery trade to-day the term Crete applies to a light-weight curtain material.

**CRETE.** The term Crete is often applied to lace similar to Cyprus lace, sometimes called Roman, sometimes Greek lace.

**CREVA.** Drawn-work, as made in Brazil by the negroes. It is evidently a rough copy of Italian drawn.

**CROCHET.** Crochet lace introduced in Ireland about 1820. It is distinguished by crochet stitch, usually imitating modern reticellas and Venetian point. It is wrought with a hooked needle and is sometimes called "nun's work." The name is derived from the French "crochet," crock, and the old Danish "krooke," or hook. The distinguishing mark of Irish crochet which has never been imitated is the fine crochet stitch followed by every thread of the work. Some-

times the crochet is called raised Rose point or Point de Trico or Honiton crochet to indicate the character of the design more than the technique. The flat variety, however,

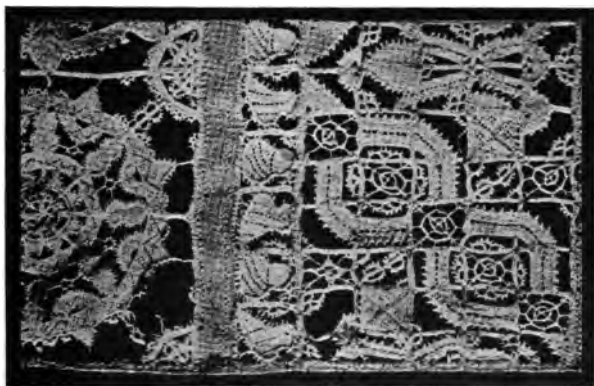


Crochet.

is better known to-day as baby Irish, as distinguished from the raised or heavy variety.

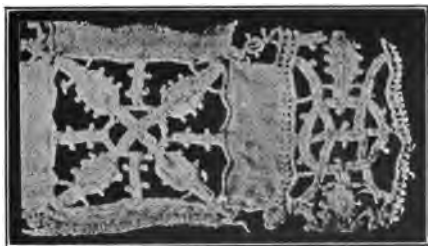
The manufacture of Irish crochet, however, is not con-

fined entirely to Ireland. The Syrians in this country and the peasants of Italy, Austria, Germany, Turkey and France are all at work upon the same sort of lace.



Old English Cut-Work.

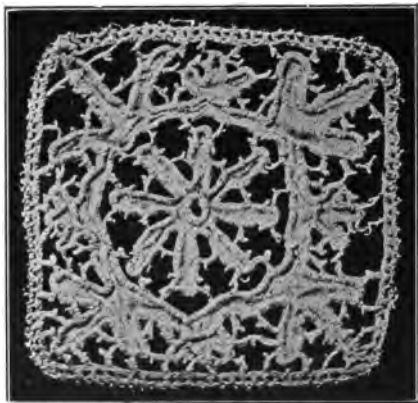
In Ireland, where by far the best crochet is made, the



Cut-Work. The beginning of Reticella.

work is now a national industry with its main centers at Cork and Monaghan. At one time there were no less than 12,000 women in the neighborhood of Cork alone engaged

in the making of crochet collars and cuffs and yard laces after Spanish and Venetian patterns. In Austria the government has established lace-making as a national industry, 60,000 peasant workers being engaged under royal auspices. The Austrian crochet work follows strictly the Irish examples. A hand-made gown of Irish crochet passes before it is finally completed through as many as a hundred different hands, and includes in its makeup a great variety of motifs

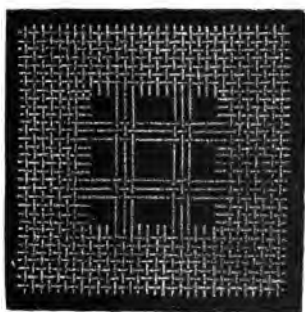


The gradual disappearance of Cut-Work.

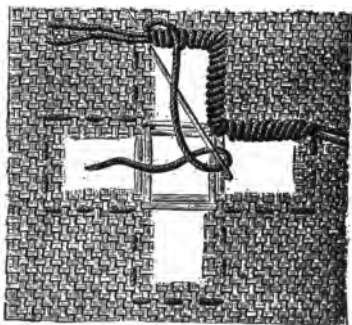
designed especially for the garment. These motifs are made by different individuals, assembled and put together at some center with racord stitches. These racord stitches are of several designs, coming in the French, English, Irish and large open-mesh patterns.

Irish crochet is difficult to imitate. Under a glass and frequently to the naked eye the deception is perfectly clear. The stitch of the crochet is purely a crochet stitch or button-hole stitch while the imitations aim at the effect with a perfectly straight over-and-over stitch. Recently some im-

itations have been produced which simulate crochet effect, and a great many crochet laces are on the market which a child may be taught to accomplish but which can not be regarded as Irish crochet. Some of the factory crochet reproductions are very clever, but the difference between the Irish crochet and the rest lies in the finish and latterly even this is being closely imitated. We may say, however, that the real Irish crochet is characterized by its linen character as distinguished from cotton reproductions of the imitation,



The cut-out mesh before edge  
is finished.



Needle-point edging to a cut-out  
figure.

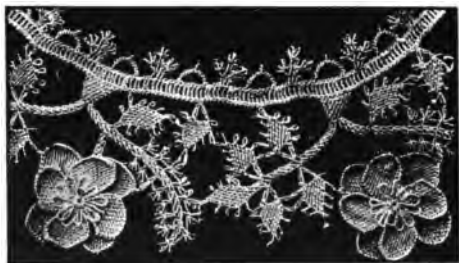
and by the stiff or starchy closeness of the feel as distinguished from the puffiness or softness of the imitation. Crochet laces are also known as Oyah. It is the guipure lace or openwork embroidery made by means of a hook in a fashion like crochet. It is sometimes elaborate and in silks of many colors showing foliage and flowers in relief. Point de Turque is a term sometimes used for Oyah lace. Spanish guipure is also classed as crochet but it is a misnomer because the real Spanish guipure was of the Fifteenth Century and followed the Reticella models.

**CURRAGH.** Another name for Irish Point. Owing to the fact that many of the needle-point laces of Ireland are pro-

duced at Curragh schools, the term Curragh is often applied indiscriminately to Irish laces.

**CUT-WORK.** Cut-work had great vogue during 1400. It was known in the earliest stages of lace-making. One can readily understand that the earliest endeavor at lace-making began with the drawing of threads. Then the dividing of the threads into strands, then working them into patterns or over-stitching them or darning, or what we to-day call hem-stitching.

It was a logical step from this form of work to the cutting away of some of the threads. Little by little as the cut-



**Cyprus.**

work came more into vogue and the designs more and more complex, an effort was made to produce these open-work patterns in a more direct manner and as a result we have Reticella, which was the very beginning of needle-point lace.

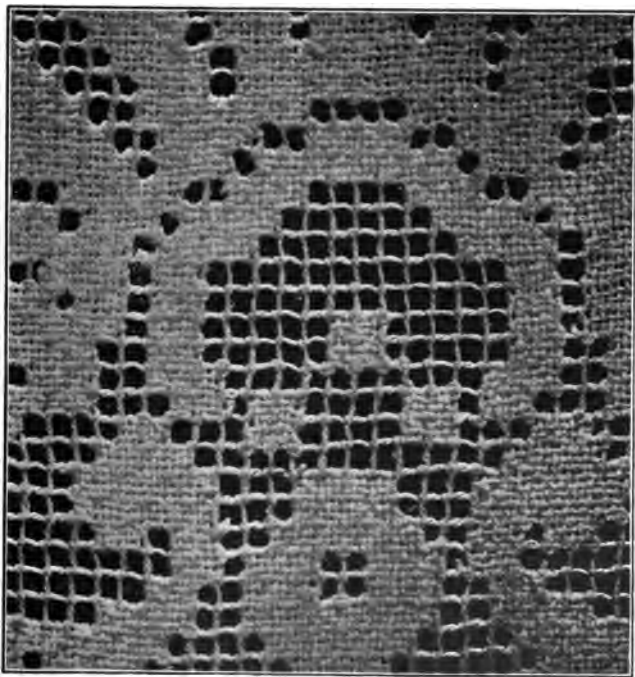
The first examples of cut-work were doubtless used only for ecclesiastical purposes, and until the dissolution of the monasteries it was regarded as a church secret. Indeed, as early as 1400 Nun's Work was a term applied generally to cut-work in Great Britain.

**CYPRUS.** Lace highly thought of in the Middle Ages, formerly made of gold and silver, manufacture now extinct. Peasants make a coarse thread lace.

**DALECARLIAN.** A bobbin lace, usually coffee tinted.

**DALMATIAN.** Simple bobbin lace, narrow and coarse, made by the Dalmatian peasants.

**DAMMARTIN.** Village famous for Chantilly laces.

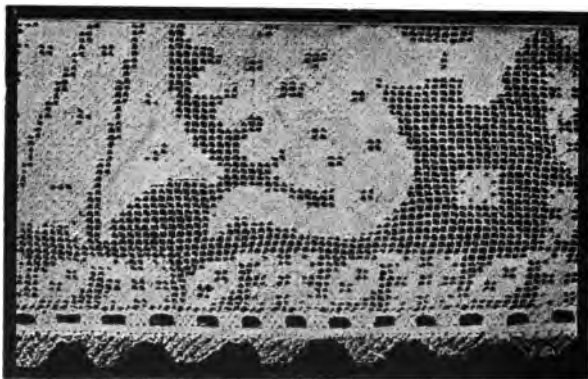


Darned lace or Filet Brodé, which see.

**DANISH.** Cut-work was known in Denmark long before bobbin lace was introduced. Early Tonder laces were Flemish in character, but a species of Tonder lace is a kind of drawn-work, like Broderie de Nancy. In this work needle-point and bobbin laces are imitated in a remarkably clever

manner, following the intricacies of flower and arabesque designs. Sometimes a thin cordonnet is introduced to outline the pattern. A great lace-making epoch in Jutland existed in 1647.

**DARNED LACE.** Darned lace (*Opus Filatorium*) is divided into a number of classifications. Where the darning is very regular upon a fixed background of countable threads the work



Example of Countable Stitch and Darned Netting, showing one-half reduction.

is called *Point Conté*, sometimes *Filet Brodé*. When the work is irregular it is called spider work or *guipure d'art* or *cluny guipure*. The modern term for this character of work is simply *Antique*. The old term is *Opus Araneum* or *Ouvrages Masches*. See *Araneum*.

**DENTELLE.** In France, at the end of the Sixteenth Century, laces were called *Dentelle*. Before that time the term *Passement* was largely used.

**DENTELLE.** French term for scalloped border.

**DENTELLE A LA REINE.** Needle-point laces made in Am-

sterdam by the refugees after the revocation of the Edict of Nantes were called *Dentelle a la Reine*.

**DENTELLE A LA VIERGE.** A style in simple bobbin lace made in the neighborhood of Dieppe by the peasants.

**DENTELLE AU FUSEAU.** French term for bobbin lace.

**DENTELLE DE FIL.** A name given to simple thread laces, such as torchons.



**Duchesse Lace.** Made originally in Flanders and transplanted to England by the Flemish, who took refuge in Honiton, Devonshire, at the time of the revocation of the Edict of Nantes, 1685. These examples are enlarged under the camera in order to show the technique.

**DENTELLE DE LIEGE.** Lace resembling Linche; sometimes fine, sometimes coarse.

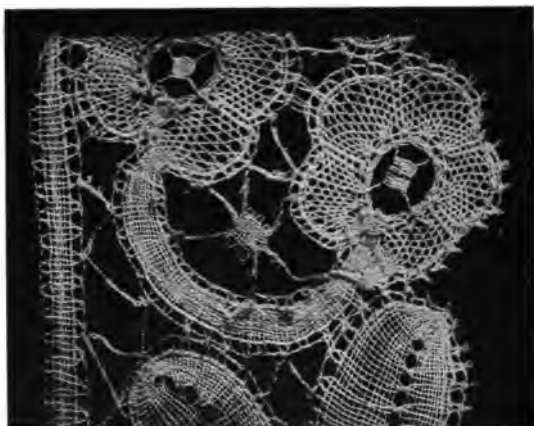
**DENTELLE IRLANDAISE.** An Irish crochet lace made in France about 1850 in reproduction of old Venetian point.

**DENTELLE REDIN.** Lace having a net ground.

**DENTELLE RENAISSANCE.** See *Dentelle Irlandaise*.

**DEVONIA.** A kind of Honiton appliqué on net.

**DEVONSHIRE.** The Flemings introduced lace-making into Devonshire, England, about 1685. Prior to this date only coarse results were obtained there. Trolly lace was made



Example of Duchesse de Bruges.

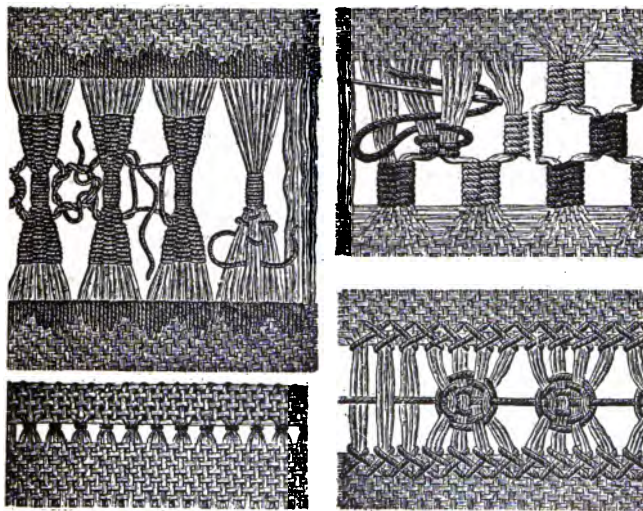
with English thread of coarser quality than Flemish lace. By the end of the Eighteenth Century Devonshire lace, torchons, black laces and Honiton sprigs mounted on silk ma-



Dieppe, Ave Maria lace.

chine-made net, rivaled the beauty of Flemish lace. Some small villages and towns of Devonshire are still making sprigs in small pieces.

**DIEPPE (France).** Famous for its simple bobbin laces resembling Valenciennes, but requiring fewer bobbins. Early in 1500 lace-making was a common occupation with women in Normandy. Black and white laces were made in thriving centers, Havre, Honfleur, Eu, Fécamp and Dieppe. The convent school at Dieppe, established under royal patronage, has been very successful. The thread used here is pure flax.



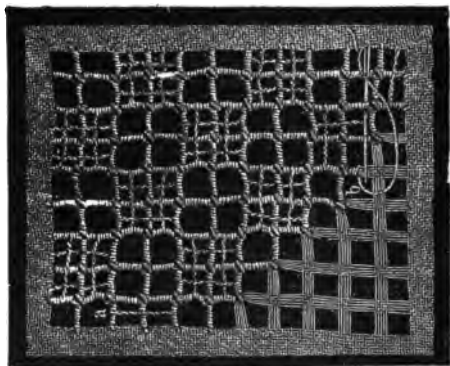
3. Drawn-work.

**DORSETSHIRE.** Bobbin lace was at one time celebrated. Little lace now made in Dorsetshire.

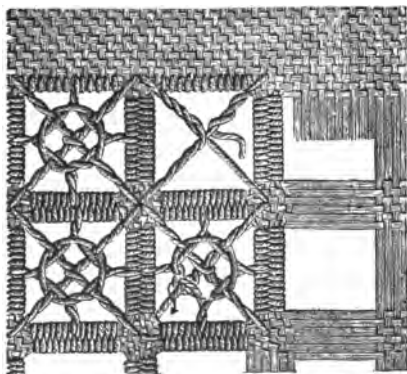
**DOUBLE. POINT DOUBLE.** Term sometimes applied to the lace known as Point de Paris.

**DRAWN-WORK.** (Punto Tirato, Opus Tiratum, or Fil Tiré.) Drawn-work is work made by drawing certain threads out of the fabric and tying the remaining threads into patterns. Cut-work, as already explained, is a fabric with cer-

tain spaces cut out. Frequently cut-work and drawn-work are combined, as shown in Fig. 2. Fig. 3, however,



Drawn-work squared.



2. Cut and drawn-work.

shows simply the drawn-work. It will be noticed in Fig. 3 that certain threads are drawn out of the work entirely, en-

abling one to draw together the remaining threads in a way that resembles bobbin work. It is an interlacement and done with a needle, but must not be confused with darning, which is an application of a design direct upon a net. When executed in muslin, drawn-work was often known as Hamburg point or Indian work. Broderie de Nancy, Dresden point and Hamburg point were examples of drawn-work usually elaborated by embroidery of colored stitching. In Den-



Honiton Lace, showing the characteristic "wheel." In other respects similar to Duchesse.

mark a very elaborate system was called Tonder lace. See Danish.

**DRESDEN POINT.** A kind of embroidered drawn-work.

**DRESSED PILLOWS.** Pillows used in bobbin lace-making which are ready for work are called dressed pillows.

**DUCHESS.** An old Bruges lace of bobbin character, sometimes called guipure de Bruges. While not made of tape, the pattern takes on a tape-like characteristic; all bobbin-wrought by hand and of very fine thread. A similar lace is often called Honiton or Devonia.

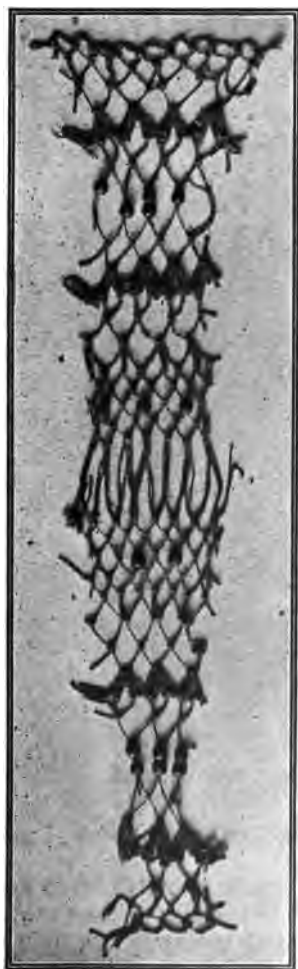
Honiton is coarser and shows mosaic effects and built-up effects, conspicuous with wheels and set figures. An imitation of Duchesse is made by combining fine tape figures, obviously detached motifs as distinguished from the detached threads of Duchesse. Frequently the Honiton type is called Devonia, after Devonshire, where Honiton is located.



Henri IV. 1589-1610.

Duchesse was originally made in Bruges, but in later days Flanders, Germany and England took up the work. A lace resembling Duchesse is called Mosaic, because made of many small pieces put together. Brussels Duchesse is the finest quality produced. An imitation is called Princess.

**DUNKIRK.** Town in France where Malines, the term applying to nearly all light-weight Flemish laces, particularly Mechlin, were made.



**Egyptian Lace.**

**DUTCH LACE.** Holland has been celebrated for her flax thread and her fine laces, but the term Dutch lace usually applies to laces of a coarse character suitable for household ornamentation. (See *Dentelle a la Reine*.) The chief cities of the northern country, now Holland, which in 1576 constituted the Dutch republic of Holland, Zealand and Gelderland, were Haarlem, Delft, Leyden, Amsterdam, Utrecht and Rotterdam.

**ECCLESIASTICAL.** Lace used for church purposes. Usually heavy, drawn, darned, cut or early needle-point.

**EGYPTIAN.** We have evidence of Egyptian work of drawn-work character or of ornamental net, 1000 B.C. In the excavations at Thebes and elsewhere we find nets used to bind the hair and nets for dress purposes, especially to cover the breasts of the women. Sometimes these nets are ornamented with beads or with porcelain deities, strung among the meshes.

**ELBERFELD.** A town of the Rhenish province, Prussia, where considerable lace is made.

**EMBROIDERY.** The application of a pattern upon a background by stitching or needlework. Sometimes the background is made of soluble texture and when removed by chemical



Marie de Medici, wife of Henri IV. 1573-1642.

means the embroidery becomes a lace. See Plauen Lace. See Burnt Lace.

The invention of the Schiffli machine revolutionized the embroidery industry and gave a close imitation of hand work. The Schiffli machine produces a stitch similar to that of the shuttle sewing machine, and if the work is raised it is raised

but very little. You can always distinguish the shuttle thread on the reverse of the goods.

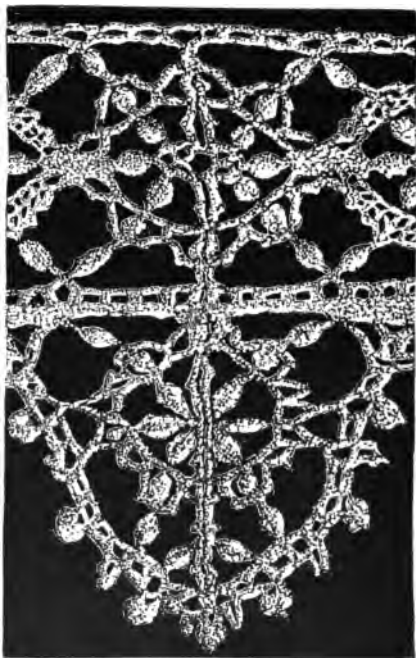
The hand machine, however, absolutely simulates hand-embroidery, the only difference being that the machine-work shows every repeated detail identically alike because of the mechanical reproduction. The machine work and Schiffler work, moreover, cannot produce so clearly defined and so highly raised a pattern as in hand work. In all kinds of mechanical embroidery, the stitches run up or down or sideways or diagonally, just as in hand work.

**ENCOQUILLE.** French term to denote shell-shaped lace trimming.

**ENGLISH LACES.** In England many kinds of bobbin laces were made, including tape laces. The Flemish influence was strong. Plaited laces were made here as well as reticellas. As early as the Fifteenth Century cut-work and drawn-work were undertaken and in the Seventeenth Century the refugees who fled to England introduced the Flemish methods. Needle-point work was made here, but especially strong were the bobbin laces. Devonshire, Bedfordshire, Buckinghamshire and Northamptonshire were conspicuous centers and English Lille, Valenciennes, Brussels and Maltese were all produced. In Middlesex white blondes were made and in Dorsetshire beautiful examples were produced both at Blandford and Lyme Regis. Point d'Angleterre was an early type and Honiton was a well-developed example following the Duchesse style.

**ENGLISH POINT.** Any English made lace that is needle-point. Also a lace combining bobbin and needle-point known as Point d'Angleterre. This lace shows the groundwork of the bobbin, the pattern, however, being often undertaken in needle-point. Sometimes there are raised ribs on the leaves and other parts of the design, but this effect is often produced by twisting and plaiting. While it is thought that much of this work was brought over from Belgium, it has been so long associated with the English

that it is fair to give them credit for having introduced it. It became popular in Europe, especially in Paris, where it was often called Brussels lace. The method was to make the design details first, joining them afterwards with the woven



Point d'Espagne.

bobbin mesh. There was no rule as to what proportion should be needle-point and what proportion bobbin.

ENGRELURE. (*Fr.*) Narrow edging sewed to lace so as to attach it without injury to a garment. Also called heading.

ENTOILAGE. (*Fr.*) Plain mesh, ground or galloon.

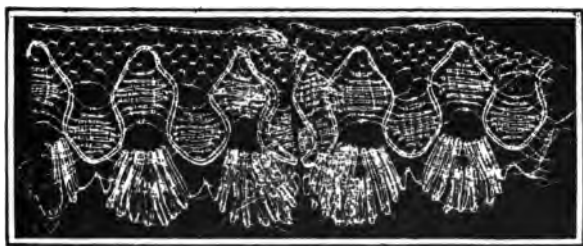
**ENTREDEUX.** (*Fr.*) Term for insertion, whether lace or embroidery.

**ERZEGBIRGE.** District between Saxony and Bohemia in which many laces are made.

**ESCURIAL.** A modern lace in imitation of Rose Point, the patterns, however, being outlined with a lustrous thread.

**ESPAGNE, POINT D'.** Heavy lace of Spain, Sixteenth Century. Sometimes plaited.

**ETERNELLE.** Torchon of very open mesh, so strongly made that it is sometimes called *eternelle*.



A lace from banana fiber made in Brazil.

**EVENTAU.** (*Fr.*) Fan-shaped lace trimming, plaited at the top and hanging so that it "fans" or flares at the bottom edge.

**FAUSSE.** The term *Batarde*, or *Fausse*, applied to Valenciennes, distinguished it from true Valenciennes, or *Vrai Valenciennes* made in the City of Valenciennes.

**FAYAL.** An aloe fiber lace made by the women of Fayal in the Azores.

**FIBER LACE.** Laces made of unusual fiber. That of the aloe plant or the banana is sometimes called Fiber lace, Aloe lace, or Banana lace.

**FIFTEENTH CENTURY.** In 1476 a law was passed in Italy

forbidding the use of fine needle-point lace or lace made with gold or silver threads. In 1493 a division was made of the property of Angela and Heppolita Sforza, Viconti of Milan, and among the personal property is mentioned Reticella, Bone (bobbin) lace and fine cut-work. M. de Barante, the historian,



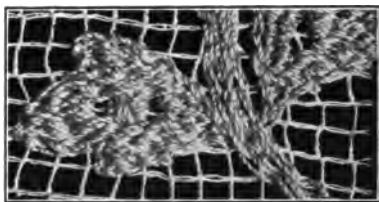
**Francois II. 1559-1560.**

writes that Charles the Bold in 1476 "lost all of his laces" in one of the battles in which he was engaged. It is probable that the majority of these laces were gold and silver. Frequent references to lace trimmings are made in old Fifteenth Century documents of Italy, and undoubtedly Reticellas or Greek Point laces, the beginning of needle-point lace, were made in the latter quarter of this century.

**FIL. BLONDE DE FIL.** Literally blonde thread. See Mig-nonette.

**FIL DE CARNASIÈRE.** Italian knotted lace.

**FIL DE CREN.** A heavy outline or cordonnet.



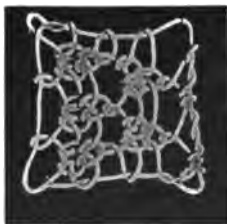
Modern Machine Filet.

**FIL DE TIRÉ.** A lace whose pattern is composed both of drawn-work and filling-in by the insertion of other threads.

**FIL DE TRACE.** Name by which the outlines of needle-made lace are distinguished.



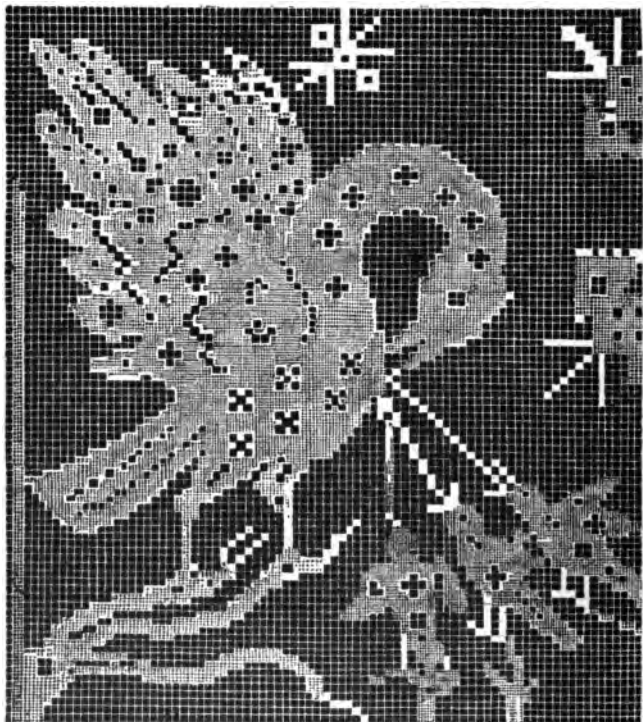
Fillings.



**FILATORIUM, OPUS FILATORIUM.** Ancient name for darned work.

**FILET.** The term filet is used in many ways. **Filet Brodé** is practically **Filet Conté**, a darned or embroidered net of countable threads and stitching as distinguished from the

spider-work form of irregular darning. In Italy darned laces are called *Opus Filatorium*. The spider-work, which is ir-



Filet Brodé.

regular, is already described under the head of *Araneum* (*Opus Araneum*) sometimes called *Ouvrages Masches*. To-day the same thing is called antique lace. See *Araneum*.

**FILET BRODÉ A REPRISÉS.** (*Fr.*) Modern darned netting

**FILET GUIPURE.** See Darned Netting.

**FILLINGS.** Fancy stitches employed to fill in open spaces. Same as Modes or Jours.

**FINO D'ERBE SPADA.** Spanish for Aloe lace.



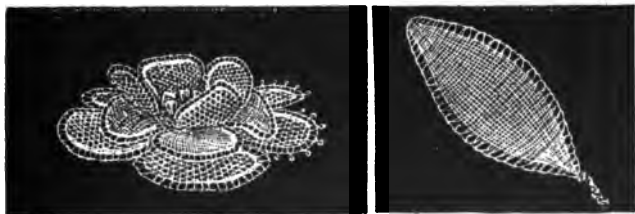
Flat Point.

**FISHERMAN'S LACE.** Another term for torchon or bobbin, sometimes called Point Pecheur.

**FLAT POINT.** Same as Point Plat. A flat form of Venetian Point, in distinction from Gros Point and Rose point in great or petty relief. A form not padded or raised.

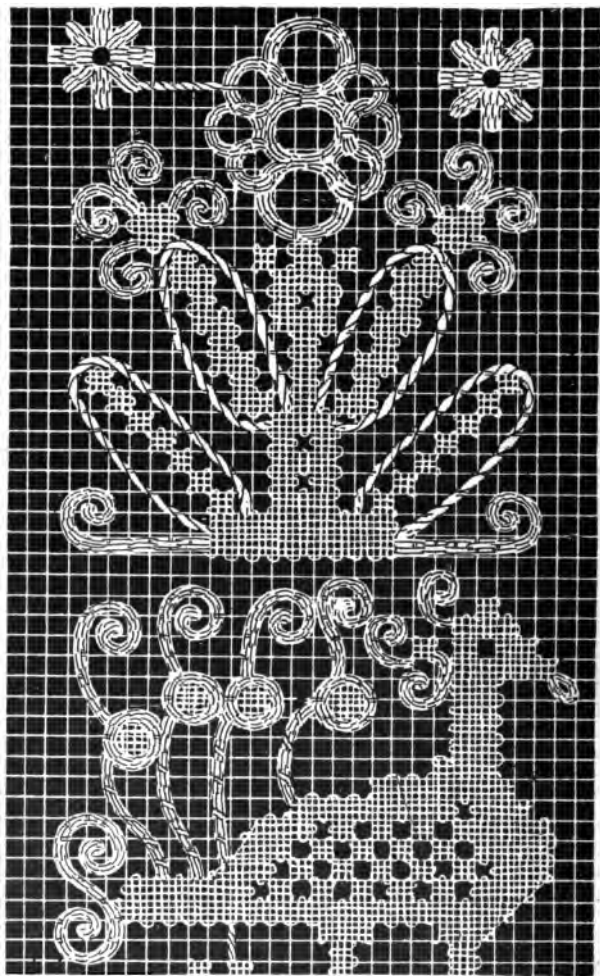
**FLECO MORISCO.** Spanish term sometimes applied to Macramé.

**FLEMISH.** Flemish laces were usually bobbin laces; Mechlin, Valenciennes, Brussels, Duchesse, Blonde laces, Trolle



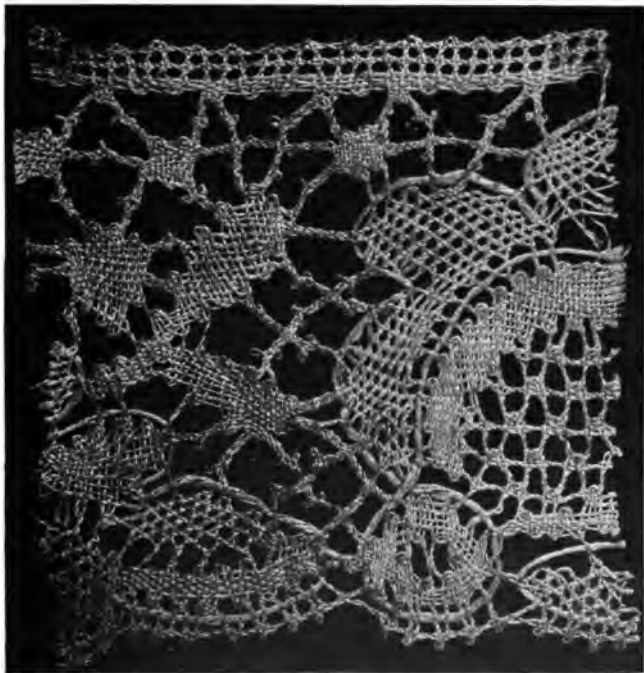
Flower Lace.

**Kant or Binche.** Dutch, Flemish and Belgian laces differed only geographically. They were all of the same type. Even Lille lace is called Flemish lace, because Lille was not transferred to France until 1668 and even the cities of Belgium or Northern France, under the influence of the Flemish makers produced Flemish lace, the Flemish lace workers teaching the art to every country of Northern Europe. Even



Seventeenth Century. French Guipure from a bed quilt belonging to Louis XIII.

the English Trolly lace was originally Flemish Trolle Kant. Prior to 1685 all light Flemish laces were called Malines.



**Florentine.**

**FLORENTINE.** Modern term for a floriated form of torchon, presumably the type of torchon used in the Renaissance period of Italy.

**FLOWER.** Lace flowers with petals in relief called Devonia lace, a kind of Honiton made in Devonshire.

**FOGLIAMI. TAGLIATO FOGLIAMI.** A type of Venetian point.



Primitive bobbin ground.

**FOND.** Groundwork of lace.

**Fond Simple** is the lightest and most transparent of grounds. The mesh is not partly plaited as in Valenciennes, Brussels and Mechlin, nor fully plaited as in Valenciennes, but is formed of twisted double threads.

**Fond de Neige** shows a dotted ground, snowlike effect.

**FOURTEENTH CENTURY.** Up to the Fourteenth Century



Louis XIII. 1610-1643.

the only kind of laces in use were drawn, cut and heavy

plaited gold and silver or metal laces. Gold thread was much used and the sumptuary laws during the Fourteenth and Fifteenth Centuries, prohibiting gold and silver thread, were largely responsible for the invention of needle-point and bobbin laces of flax.

**FOURTEEN POINT, FIFTEEN POINT.** The numerals indicate the number of openings to the inch in the machine made net.



Louise de la Vallière, favorite of Louis XIV. 1644-1710.

**FRAISE.** (*Fr.*) Ruff or frill.

**FRANCE, POINT DE.** Early examples of French lace strongly resembled Venetian Point lace from the fact that Italian lace workers were imported to teach the French women their methods. This was a part of the plan of Colbert, 1650, to improve lace-making in the French kingdom.

In 1665 Alençons, Argentans, Brussels and Argentellas, called Point de France and made at L'Onray, Rheims,

Auxerre, Loudon, Aurillac, Sedan, Guesney, La Flesche, Lemans and Alençon. The same laces were also frequently named after the town of their manufacture. Thus the lace may be designated by many names



Charles IX. 1560-1574.

**FRENCH GUIPURE.** The term Guipure, like the term Gimp, applied to heavy work. The word itself is derived from Guipe, a cord around which silk is rolled. The filet, treated as shown on page 60, was called at this early period, the Seventeenth Century, French Guipure.

**FRENCH LACES.** It is impossible to fix definitely the beginning of French laces. Unquestionably cut-work, drawn-work and darned-work were made prior to the Fifteenth Century. Innumerable illustrations give proof of this, but French lace of needle-point or bobbin character was not introduced until the middle of the Seventeenth Century.



Louis XIV. 1643-1715.

Under the Medicis the fashion of wearing costly laces in gold and silver thread became popular. Sometimes it was cut-work, sometimes reticella, and in later years this class of rich lace was called Point de Medici, which term applies to several laces worn at that time. Henry II invented a ruff to hide a scar on his neck, and the style became a fashion.

Darned netting was an accomplishment of the ladies at the time. When Richelieu and Louis XIII passed away the court entered into a period of great extravagance, and Colbert, coming into power under Louis XIV, saw in the taste for lace a great source of revenue, so he established factories first at L'Onray. (See Point de France.) While many laces that were made were reproductions of Italian work, the Alençon and Argentan were distinctly new examples and established a great vogue for light laces; soon Valenciennes became celebrated for its bobbin quality and Lille and Normandy



Gros Point, showing padded feature.

grew in importance. Black and white silk blonde laces are still produced at Bayeux, Caen and Chantilly.

FRISÉ. (*Fr.*) Ruffled.

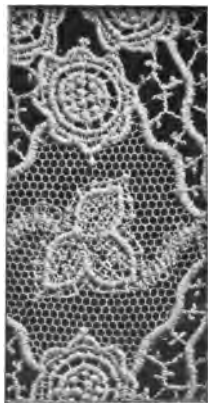
FRISURE. Thin quality bullion lace or braid, Fourteenth Century.

GAZE. Needle-point Brussels is known also as Point a l'Aiguille or Point Gaze. See Brussels.

GENOA. Imitated the gold laces of Cyprus, and of the Fourteenth Century. Venice and Milan also made silver and gold lace. In the Eighteenth Century needle-point lace was a common industry and even the peasants wore point lace. Knotted lace has been a successful product with the Italians

as well as bobbin lace. In the Sixteenth and Seventeenth Centuries Genoa was famous for bobbin laces, while Venice led the world in needle-point. When blonde lace became fashionable an imitation of the Chantilly blonde was made. See Albissola. In coarse laces Genoa surpassed in macramé.

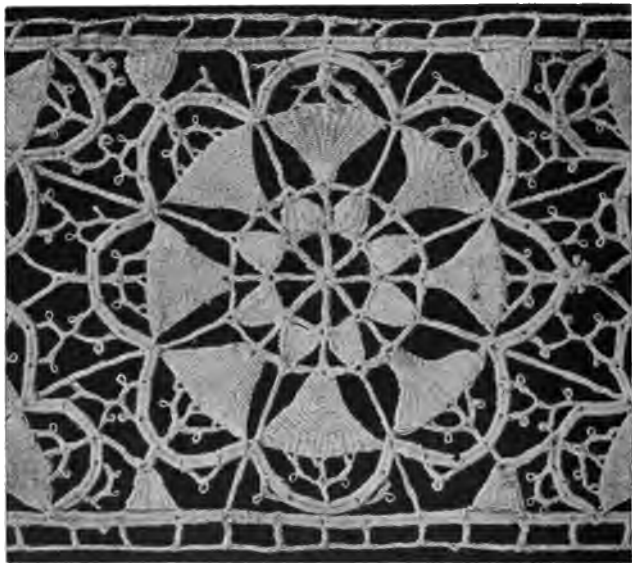
GERMAN. The term German covers a multitude of laces, mainly bobbin laces. In the middle of the Sixteenth Century Barbara Uttmann, of Nuremberg, improved upon the coarse methods of her neighbors and introduced into Germany pillow-lace-making with bobbins, an art which she doubtless learned from the Brabant lace-makers. She is popularly credited with having invented the making of lace, but she simply introduced the Brabant or Flemish methods. Later northern Germany was stimulated by the manufacture of needle-point laces by the French refugees and offshoots of the French lace industries were established throughout Germany. The most famous German laces, made early in the Seventeenth Century, were those of Hamburg, Potsdam and Brandenburg. In the total value of the laces and embroideries imported into the United States to-day Germany stands fourth and imitations by machinery constitute the chief value. Plauen is headquarters for popular-priced imitation laces in Venise and Oriental effects. (See Plauen.) At Barmen machine-made Torchons are produced. Eibenstein produces trimmings, embroideries and laces. At Annaberg imitation clunies are produced. French workers at the time of the Act of Revocation of Louis XIV, fled to Germany, and soon Hanover, Leipsic, Anspach, Elberfeld and Erzgebirge districts profited by the industry of the refugees. Naturally the



A Plauen burnt-out  
lace.

laces thus made were needle-point laces, bobbin-lace manufacture being already established there. Torchon laces of Saxony were called *eternelle* because of their great strength

GHENT. The schools of Ghent are celebrated. As a rule



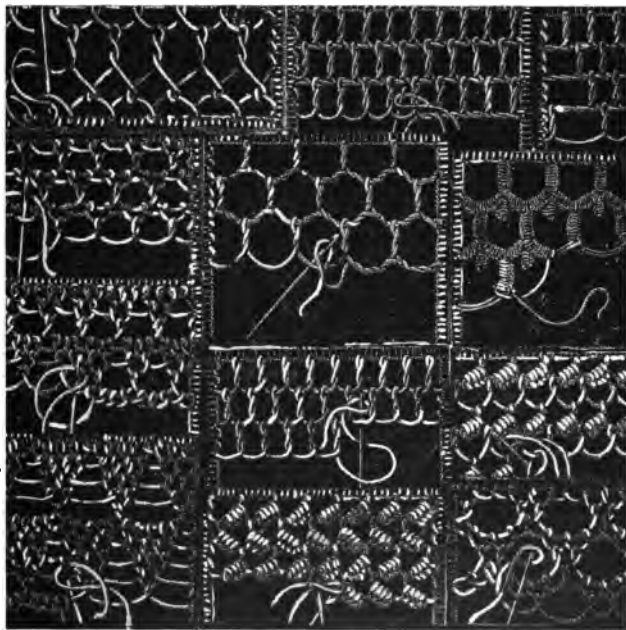
Reticella, Roman or Greek lace.

narrow width laces on the Valenciennes order are made at Ghent and called *Fausse Valenciennes*.

GIMP. A heavy form of pattern usually made by winding silk, vegetable fiber, wool or metal about parchment or some other background forming an ornament. To-day the term applies to any heavy braid. In the Seventeenth Century gimp meant simply a cord; to-day it implies a broader formation.

**GINGLES.** A name given to the bunches of beads which hang to bobbins used by the lace-makers.

**GO-THROUGH.** A huge machine weighing many tons, used in the manufacture of machine lace, the expression "Go-



Needle-point Réseau of various forms.

Through" relating to the passage of the carrier through the warp.

**GOTICO PUNTO.** Term applying in Italy to needle-point and Sixteenth Century laces of the Punto in Aria type, showing Gothic tendencies.

**GOUDRONNE.** A fluted edge.

GRAMMONT. Famous at one time for its coarse bobbin lace. Recently black silk lace resembling Chantilly has been made there.

GRAS POINT. (*Fr.*) Cross stitch.

GREEK. Reticella laces were frequently called Greek or Roman laces on account of their place of origin and were made chiefly in 1480-1620. The designs were usually geometrical.

GROPPO (*Gruppo*). (*It.*) Term used for knotted or tied lace. Punto a Groppo. Macramé and tatting are examples of knotted lace.

GROS POINT. Venetian point lace (which see) is divided into two classifications, Gros Point and Rose Point, Gros Point being the heavier form, with details padded; Rose Point is the lighter form.

GROUNDS. Backgrounds to the pattern. The bride grounds are the grounds formed of brides connecting the patterns. The réseau ground (identical with rezel and rezeuil) is the net, of which there are many varieties, both of needle-point and bobbin, hand and machine. With the invention of the machine for making bobbinet, the latter part of the Eighteenth Century, réseau making was revolutionized and some of the finest of laces were the appliqué laces which were produced by applying the most exquisite details to a machine net body or "ground."

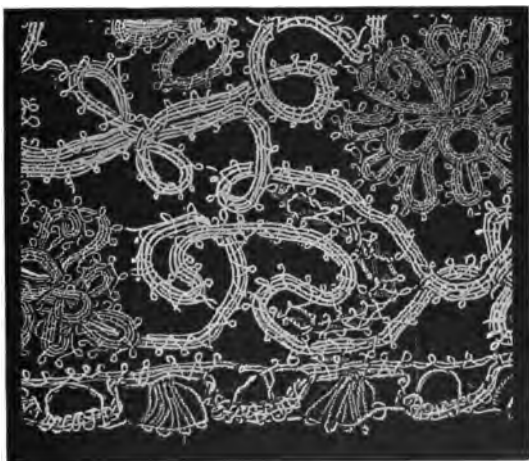
GUESE. Very coarse bobbin-made peasant lace or beggars' lace was frequently called Guese lace; manufactured in France about the time of Colbert.

GUIPURE. Guipure may have been bobbin-made or needle-made, of gold and silver or silk, but in time the term became applied to the heavy tape laces.

While we associate with the term guipure a heavier-wrought fabric, there was a time when the fine Binches were called Guipure de Binche. The word guipure is seldom found

in records of English laces, but in Europe, especially during the Seventeenth Century, all of the heavy laces were called guipure.

It is impossible to determine when the word guipure, which applied to heavy corded work, was first used in conjunction with thread passements. Guipure at first implied the weight of thick cords, silk rolled and of gimp character.



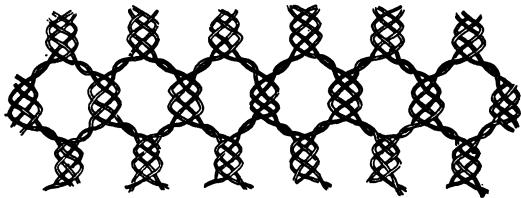
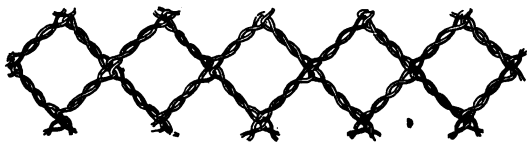
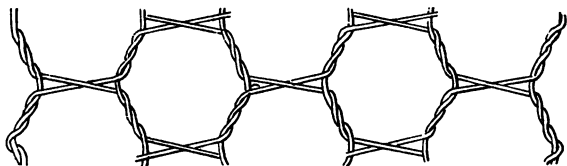
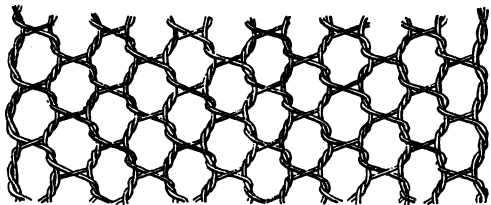
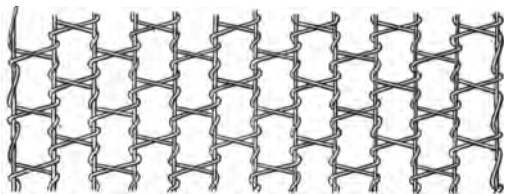
Border of French Guipure, pattern worked out in colored gimp.

**GUIPURE D'ART.** A loosely-darned lace after which the antique lace of to-day is modeled. See *Araneum*.

**HAINAULT** (France). Town where at an early date much bobbin lace was made, particularly Mechlin and blonde laces.

**HAMBURG POINT.** A term applying to drawn-work embroidered, frequently with colored silks; popular German lace.

**HAMMOND.** Name of Nottingham lace-maker who first

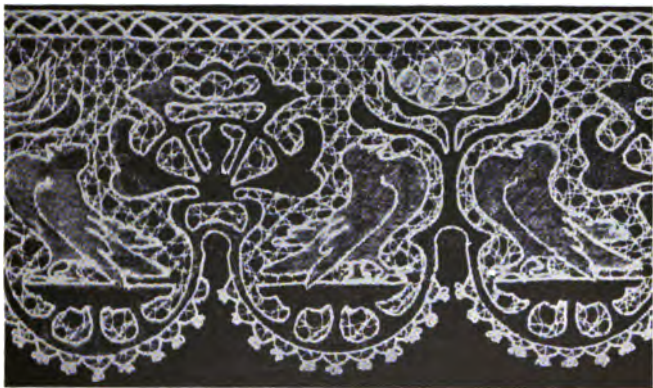


The twisted or traverse net produced by Heathcoat.

produced on the stocking-frame, 1768, a fabric having the appearance of lace which he misnamed "Valenciennes." He was probably the first to produce a net on the stocking-frame.

**HEATHCOAT.** In 1809 a patent was granted to John Heathcoat for an invention which revolutionized lace-making. The first factory operating bobbinet machines was built by Heathcoat in 1810 and in it machines produced lace eighteen, thirty, thirty-six and fifty-four inches wide. Many inventors disputed his claims to credit and many lawsuits resulted. In 1813 the first John Levers bobbinet frame was brought out.

**HOLLIE OR HOLY.** In the early period of Venetian laces Hollie or Holy laces, the laces used for ecclesiastical purposes, were usually reticellas, but at a later period cut-work



Hungarian lace.

as well as darned work and drawn-work became the accepted types for church lace.

**HONITON.** The term Honiton applies now to a type of lace similar to Duchesse, but old Honiton could have been anything of a Flemish character because Honiton was the center of the English lace trade since the days of Queen

Elizabeth, and was established by Flemish refugees. (See Devonshire.) Honiton has become famous for the manipulation of fine motifs, bobbin-made, afterwards sewn or appliquéed or joined to the ground. The old net has of late years been supplanted by the machine net. The most popular form of modern Honiton is produced by first making the motifs or sprigs, sewing them to blue paper and uniting them with a



Honiton.

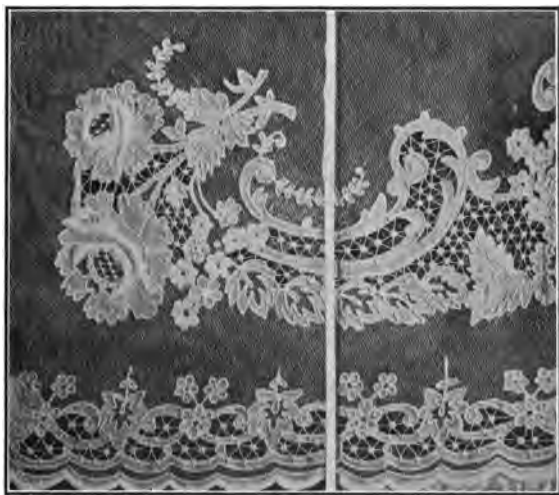
needle. A specialty of Honiton is what is called Devonian lace, its characteristic being the raising in relief of the inner petals of the flowers, and the showing of butterfly wings or other forms standing up and out from the ground in imitation of the natural objects. See illustration Flower lace, also illustration under Duchesse.

**HUGUENOT.** Huguenot lace was an imitation lace-work. Very little of this is now made. Flowers were cut out of mull or other fabric and mounted on nets. It was very simple work.

**HUNGARIAN.** The Hungarian peasants have been always

active in the production of bobbin laces. Austro-Hungarian bobbin laces frequently follow the tape lace lines of design. Similar to Bohemian, which see. See also Austro-Hungarian.

**INCREASED WIDTH.** Technical term applying to the enlargement of a pattern.



Section of an Irish Point lace curtain, showing final stages of the appliqué and embroidery work.

**INDIAN LACE.** Attempts have been made to produce lace at some of the mission schools of India but, with the exception of drawn-work and Madras bobbin lace, little success has been accomplished.

**INNER PEARL.** Ornamental loops worked around the openings of the pattern.

**INSERTION.** A strip of lace or other ornamented texture inserted as a band decoration between other materials.

**IONIAN ISLANDS.** Earliest Greek point laces were

made in the Ionian Islands, the home of Reticellas. A lace identical with the Greek lace, so-called Zante lace specimens, may be still purchased in the Ionian Islands.

**IRISH.** In 1743 Lady Arabella Denis, assisted by the government and by patriotic women, organized schools to improve the conditions of the Irish peasantry. Out of this movement grew the development of Irish crochet, in imitation of Point Venise. Carrickmacross lace commenced in 1820. (See Carrickmacross.) Limerick laces first made in Nottingham. Introduced into Ireland 1829. (See Limerick.) Needle-point laces in Ireland were simply imitations of European laces. Curragh School devoted to the reproduction of Brussels appliqué, popularly called Irish point. Irish laces now made at Youghal, Waterford, Kinsale, Kenmore, New Ross, Killarney, Monaghan, Curragh and other places.

**IRISH CROCHET.** See Crochet.

**IRISH POINT.** An appliqué curtain lace, the pattern being sewed to machine-made net. Sometimes the sprays or parts of the patterns are joined together with bars or brides and the foundation net is then cut away.

**IRISH POINT.** Sometimes called Curragh laces, although made at a dozen different places in Ireland.

**ISLE OF MAN.** Name applied to coarse Valenciennes type of lace.

**ISLE OF WIGHT.** Two kinds of lace were made here, a bobbin lace following the English method, and a lace made by outlining the pattern with a run stitch on machine net and afterwards filling in the pattern with needle-point stitches.

**ITALIAN.** Reticella is considered the earliest of Italian laces, sometimes called Greek point, made from 1480 to 1620, characterized by geometrical patterns, circles and angles, which later developed into plain conventional patterns. Following the Reticellas we have Punto in Aria. At the end of the Sixteenth Century came the Venetian points. Laces of

Milan, Venice, Florence and Ragusa were famous. The Italian industry went into decay when the French under Colbert, in the reign of Louis XIV, began making their own laces and soon supplying themselves and other nations with not only Italian examples but newer types that we now call net laces. See Venetian Point, *Punto in Aria* (stitches in the air), *Punto a Relievo* (relief work), *Punto Tagliato* (cut-work), *Opus Filatorium* (darned work), *Punto a Groppo* (knotted work), Carnassière, Margherita, Petit Motifs, Tape Lace.

**JABOT.** French term relating to frilling or ruffling, now used to indicate pendant of fabric from the front of a collar.

**KENMORE.** See Irish.

**KILLARNEY.** See Irish.

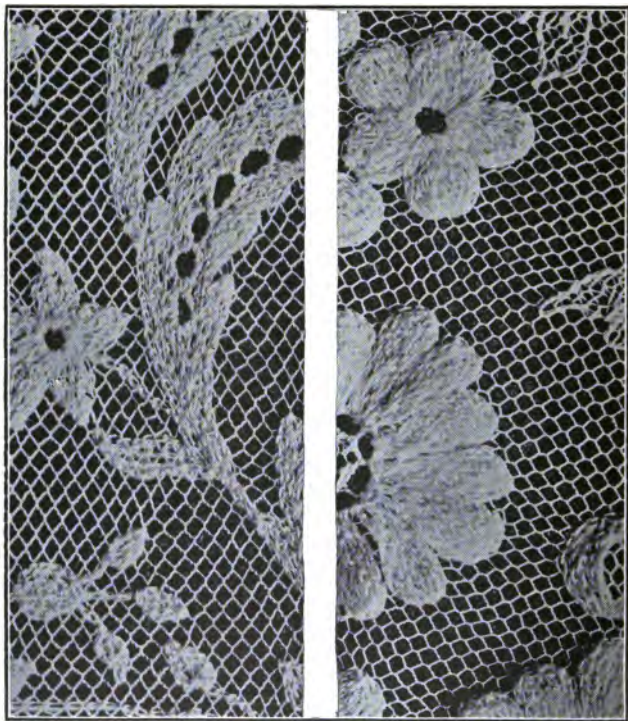
**KINSALE.** See Irish.

**LACET.** Term used for a stitch made in Honitons to unite the sprigs.

**LACET, ARABIAN.** An imitation Arabian lace for curtain purposes. See Arabian Lacet.

**LACIS.** Term from which lace was derived, applied specifically in the Fifteenth Century to darned netting. During the Middle Ages darned lace or darned netting had various names according to the development of the art. See Introduction. The making of openwork netting sometimes ornamented by beads or embroideries, goes back to the earliest Egyptian and Assyrian periods, and while the term lace was not used at that time, translators from the Chaldaic, Hebraic, and Arabic records have applied the term to what was in reality merely network or embroidery. Early mummy wrappings discovered in Egyptian Greco-Roman tombs were often of drawn-work or cut-work. Homer mentions veils of net woven of gold, and down to the Fourteenth Century innumerable forms of openwork fabric were made, but lace as we understand it and as the Italians understood it in the term *Punto in Aria*, literally translated as "work out of the

air," or produced without a foundation with a needle and thread, was not made until cut-work had advanced by stages



Limerick lace, showing on the left an example of fine tambouring, and on the right, run-work.

through the reticella period, late in the Fifteenth Century. The earliest known engraving on a textile subject is that here shown, a copy of "The Weaver," by George Penz (Nuremberg, 1530). Here is first shown the idea of lace-making with



**SEDARAN EATACTV**

the thread, independent of a background of netting or cut muslin.

The motto "*sed aranea tactu*" (but the spider in delicacy of touch) is the last portion of a Latin couplet, parts of which were used as titles to his five engravings on the senses:

*Truxa per auditum, linx visu, milvus odore,*

*Simia nos superat gustu, sed aranea tactu.*

which may be translated as "Wild animals excel us in hearing—the lynx in sight, the vulture in smell, the monkey in taste, but the spider in delicacy of touch."

With the first development of a thread lace, the Italians soon produced various types of Venetian Points and this character of lace remained popular until, encouraged by the royal edicts forbidding the wearing of Spanish and Italian laces, the French developed laces which, at first merely reproducing the Italian work, 1650, in time took on characteristics of their own and became famous as light laces or net laces. Alençon was the first of this type to be made, 1665, at L'Onray. See French Lace.



Cut muslin and needlework, after the style of early Limerick, at which place it was made.

**LAGETTA.** Bark of the "lace tree" of Jamaica (*Lagetta Linterria*). Having the appearance of a lace mesh.

**LAVORO A GROPPI.** (*It.*) Network of knotted pattern.

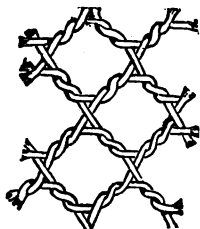
**LAVORO A MAGLIA.** (*It.*) Darned network.

**LE PUY.** One of the oldest lace centers in France where Cluny, torchon, blonde, Maltese and other hand-made laces are produced.

**LIEGE.** Bobbin lace made in the city of Liege of Brussels and Binche character.

**LIERRE.** Seat of Flanders lace. Town in Antwerp where much Flanders lace is made, especially Mechlin.

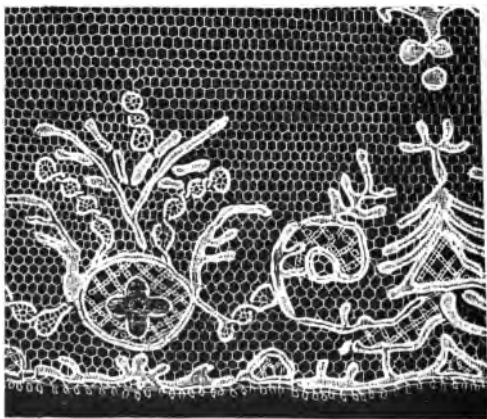
**LILLE.** Old Lille of the Netherlands, a bobbin lace, was made on simple net ground by twisting two threads around each other in hexagonal form and occasionally square form. Thus the lace is easily distinguished from Mechlin or Brussels or Valenciennes which it otherwise resembles. Lace was made in Lille as early as 1582, the designs of which were marked with thick thread, and were characterized by stiff, straight edges. In modern laces this edge has been dropped and the Mechlin pattern adopted with a powdering of dots both round and square. Black Lille lace has al-



Detail of Lille hexagonal ground much enlarged. When stretched on the pillow ends the mesh appears diamond-shaped.

ways been a special favorite in England. One of the principal industries in Nottingham is the reproduction of Lille lace. Lille lace particularly flourished during Queen Elizabeth's reign. Lille was nearly extinguished as a lace-making center in 1668, when it was transferred to France and most of the lace-makers retired to Ghent. A sufficient number, however, remained to revive the industry and it again became an important center.

**LIMERICK.** Embroidery on net, first made in Nottingham at the time of the invention of machine bobbinet. Its manufacture was begun in 1829 by Charles Walker, who started this particular kind of lace-making at Limerick, Ireland. The lace, of which some excellent delicate specimens are extant, is made either by embroidering the pattern with a darning stitch on the net or by a tambour stitch, the spaces left in the pattern being filled with ornamental stitching. Still



Lille lace, showing hexagonal mesh.

another variety of Limerick lace made as far back as 1830, was of cut muslin character, the edges being needleworked.

**LIMOGES.** A guipure made at Limoges.

**LORRAINE.** Important center where lace-making was carried on for many years.

**LUNÉVILLE.** Bobbin lace, Seventeenth Century, Lorraine. At first a coarse guipure, but later a kind of mignonette.

**LYME REGIS.** Point and pillow laces of Lyme Regis, Dorsetshire, celebrated in the Eighteenth Century.

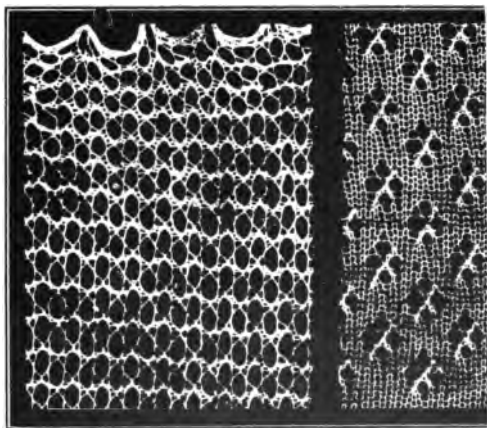
**LYONS.** Lyons manufactures a lace of the maline order,

which is characterized chiefly by hand-run outlining of the design in silk or mercerized cotton.



Lyons lace.

**MACEIO.** Bobbin lace of coarse texture and fiber design made, with cotton thread, by natives of Brazil. Maceio, in the province of Alogoa, is the center of the industry.

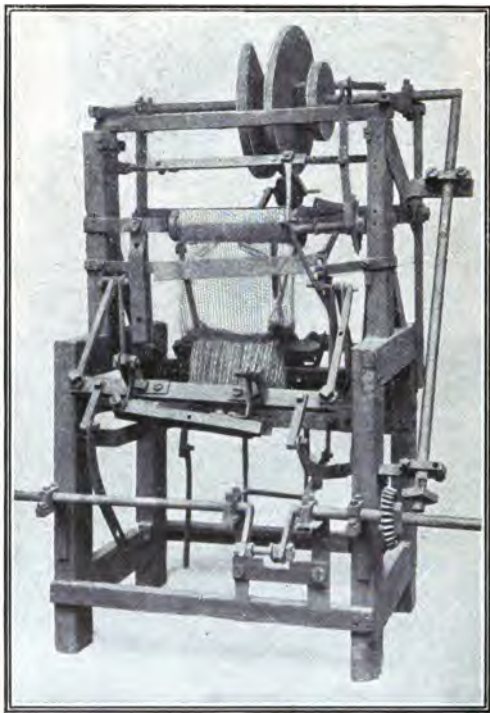


Plain net made in  
1769. Knitted.

Spider net made in  
1770. Knitted.

**MACHINE NET.** Made as early as 1560 and dates its origin from the invention of the stocking frame by William

Lee, a Nottingham weaver who experienced much difficulty in producing his machine, the English authorities opposing its construction as inimical to the interests of the working

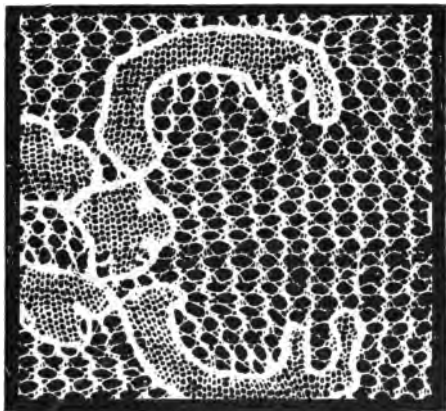


Model of Heathcoat's lace machine for making fast-mesh net. About 1808.

people. Lee died poor in France in 1610; his brother, James Lee, eventually introduced the machine.

In 1760 lace was produced in such quantities in England that many efforts were made to adapt this stocking frame to its manufacture.

From 1760 to 1770 Crane, Else and Harvey, Hammond, John Lindley, Holmes, Robert Frost, Morris, were all prominent in their efforts to accomplish this end. The warp machine devised by the Englishman Crane in 1775 was one of the most important steps. It was taken up by France, Spain, Italy and Germany. Even Louis XVI in 1774 adapted the Else and Harvey machine and fine French appliqué laces were mounted on this crude knitted netting.



First machine-made figured lace made by Robert Frost, about 1770.  
Knitted.

In 1778-1791 the French made their own machines. From that date down to 1810 when the English Heathcoat machine was obtainable, the lists of all the lace machines that were invented in France indicated extraordinary interest in the subject. A tariff was even placed upon English laces of this character in order that the French machine-made article should be properly developed. But all these early nets were produced on adaptations of the stocking frame and the mesh was of a character that unraveled.

For fifty years inventors struggled to build a machine

that would make a fast mesh, but it was not until 1808 that Heathcoat succeeded, and by 1810 his net had become so successful that in Nottingham alone 1800 people were employed at needle-running and tambouring on this net.

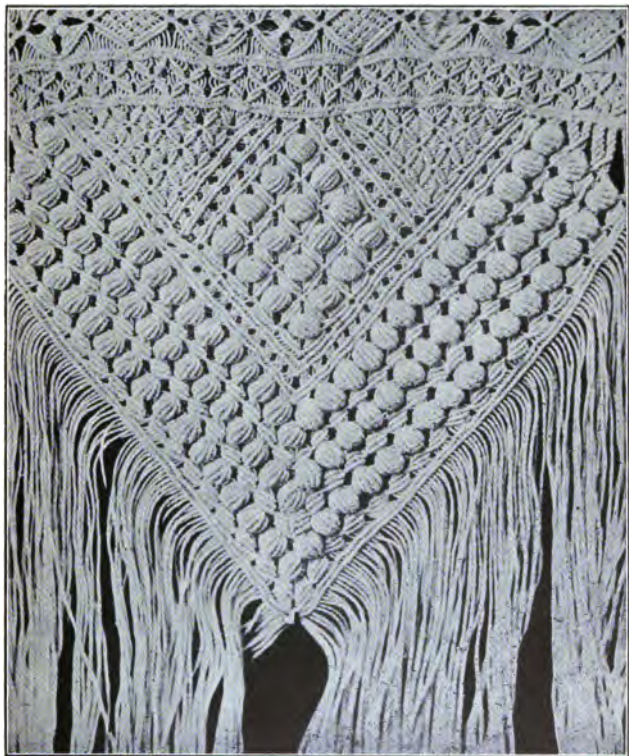


Heathcoat's second bobbin-net machine produced about 1809.

The first machine produced narrow strips only. They had to be joined together.

The first factory operating twisted mesh or fast mesh machines was built in 1810 in Loughborough and soon machines

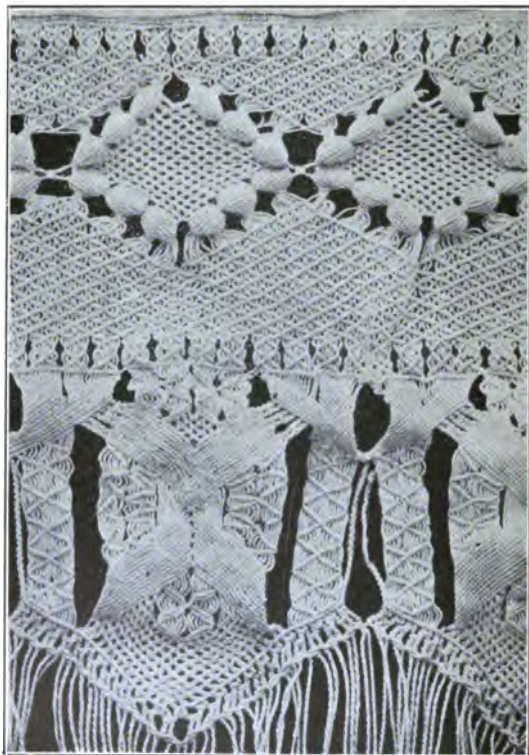
were in operation producing laces in eighteen, thirty, thirty-six and fifty-four-inch widths. See 'Heathcoat, Hammond and Nottingham.



Knotted work (Spanish). Macramé.

The invention of machine net came at a time when the art of hand-made net was almost extinct. Queen Adelaide put the stamp of approval upon machine net by ordering a

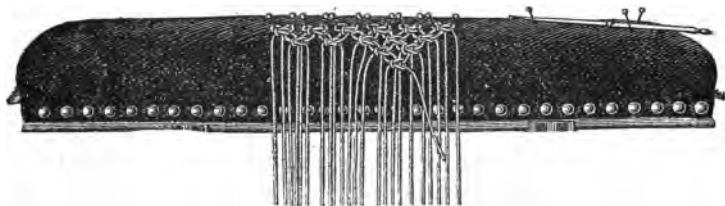
dress of Honiton (bobbin) sprigs on machine net. The wedding dress of Queen Victoria was of Honiton appliqué on machine net. Those of the Princess Royal, Princess Alice



Knotted work (Spanish). Macramé.

and the Princess of Wales were all of Honiton, mounted on machine net. Royal approval soon gave to appliqué work great prosperity.

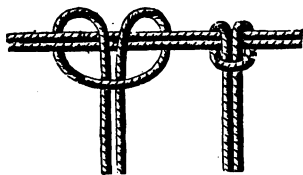
With the introduction of machine net the entire traditions of lace-making were upset and by 1830 lace-makers of



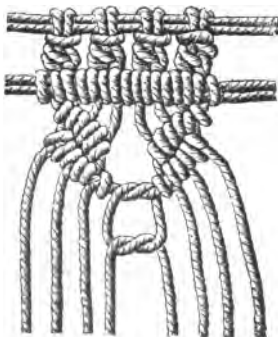
Macramé cushion.

all kinds produced simple motifs or parts which they applied to the net, destroying thus the consistency of their work and demolishing types.

MACRAMÉ. PUNTO A GROppo. (*It.*) Often called by the Spanish Fleco Morisco. Macramé is one of the oldest types of lace, being one of the two kinds of knotted work; macramé and tatting. The term knotted does not apply to the knot or tie of the needle-point or crochet, but to the distinct knot made with the fingers, a positive knot. It must be obvious that the only way this knot can be made is where the operator has the ends of the thread in hand and as a result when the

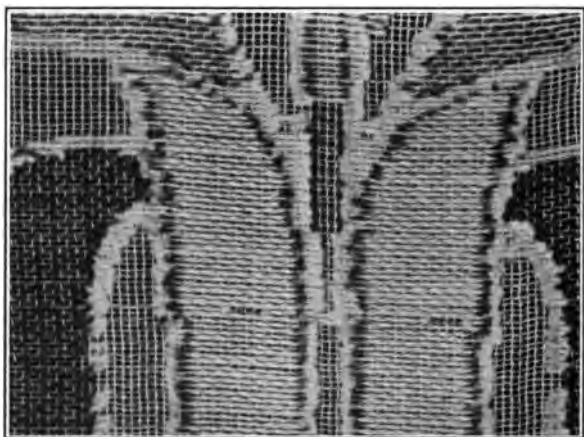


Macramé knot.



work is finished these end threads are frequently allowed to hang loose, fringe like; when they are cut close the macramé characteristic is not apparent and one is often thus confused in knotted lace.

Though frequently found in the work of the Eastern nations, the intricate knotted lace of Italy may be said to date from the Fifteenth Century. We find references to knotted



Madras, a commercial term for a curtain material, not a lace.

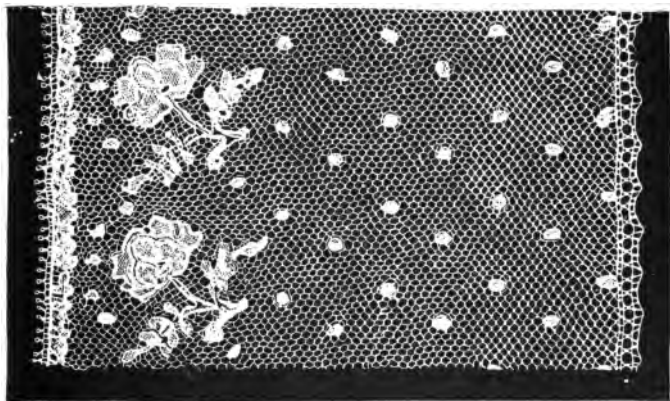
laces in the very earliest Italian records. It was adopted for the ornamentation of church vestments and, for a long time, for dress purposes, especially for the poorer people, particularly for the trimming of underwear. During this period of its use the ends were tied close and there was no fringe or loose ends.

When pillow lace became popular, during the latter part of the Sixteenth Century, through the new methods introduced by Barbara Uttmann, that kind of lace was most commonly made, and knotted lace, more difficult to produce and

usually heavier, went out for dress purposes. Under the name "macramé," it was applied mainly to household purposes, namely, the trimming of furniture, beds, household linens, and the fringe ends for this purpose became an added feature.

**MADAGASCAR.** A lace of little value, bobbin character.

**MADEIRA LACES.** Madeira bobbin industry imitates Euro-



Mechlin.

pean examples. The islands are chiefly famous for their embroideries.

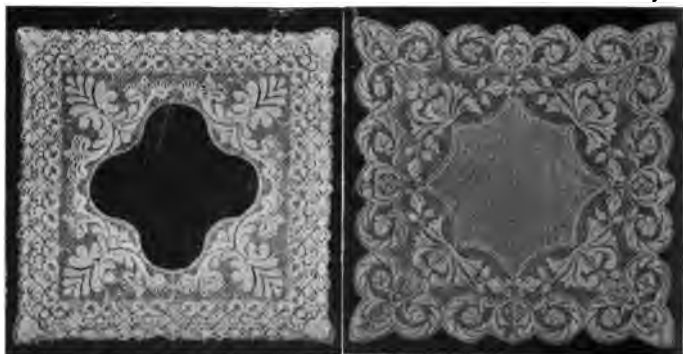
**MADRAS.** Bobbin lace imitating the designs and nettings of Maltese black and white silk guipure, made in Madras. In trade the term Madras applies usually to an article that is not lace, but an open-mesh fabric. The Scotch or French madras goods are shown with double warp threads that twist around each other between each crossing of the filling shuttle.

**MADRID (Spain).** As early as 1766 a factory was established in Madrid for the manufacture of silk and thread lace.

**MAGLIA.** (*It.*) Mesh.

**MALINES.** A term applying to bobbin laces of the Mechlin character. Before 1665 nearly all lace made in Flanders was called Maline. Mechlin is made with the finest thread. A shiny plait or cordonnet usually surrounds the sprigs and dots.

**MALTA.** Real Maltese and Armenian laces made here.



Maltese Lace.

**MALTESE.** Bobbin lace made in Malta since the commencement of the Sixteenth Century. At that time the character of design was like Mechlin or Valenciennes without the fine ground. Now resembles Greek guipures and is made both in thread and in black and white silk; known as the Barcelona silk. Occasionally some raised stitches are worked but usually the patterns are simple and geometrical in character, including the Maltese Cross and seed-like dots, called "mosca."

**MANILLESE.** Kind of drawn threadwork combined with embroidery; does not resemble lace to a great extent. Sometimes the fiber is tatted or twisted in loops. Made in the Philippine Islands with Manilla grass.

**MANTILLA.** Principal form of lace manufactured in Spain and used in the national head dress of the women. There are three kinds: light, which is the color for the Spanish lady on state occasions; black blonde lace Mantilla; head dress for



Marie Antoinette, type of curtain lace.

ordinary wear made of silk and trimmed with black velvet and lace.

**MANX.** A great smuggling depot for French laces. Native laces were on the order of coarse Valenciennes.

**MARGHERITA.** Lace-like fabric made by embroidery on machine-made net. An invention of the Nineteenth Century named after the present Queen of Italy and made in Venice in large quantities.

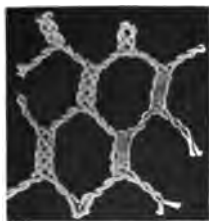
**MARIE ANTOINETTE,** wife of Louis XVI, patron of the

French arts. The name to-day is applied to a type of lace curtain with cord appliqué sprays combined with tape bow-knots, flowers and leaves appliquéd.

**MARLI.** French pillow-made lace of the Eighteenth Century. Consists of innumerable little square spots covered over with gauzy tulle, which was frequently further embellished with light embroidery. The patterns, whenever there are any, are composed of different little dots or rosettes, but more often of little spots called *point d'esprit*.

**MASCHES. OUVRAGES MASCHES.** Medieval darned net of Italy.

**MECHLIN.** Light-looking bobbin lace, the close portions of the flowers and ornaments being more filmy than those of Valenciennes laces. It is the most supple of all laces, but a



Mechlin ground greatly enlarged, showing plaited effect.

fine bright thread that outlines all the ornamental shapes in it. At first the snowy ground (*fond de neige*) was used, but later a normal type of net ground, the small hexagonal meshes somewhat resembling Brussels pillow net but with shorter plaited sides to each mesh, was adopted. It is the prettiest of all pillow-made nets. Mechlin lace was in great demand during the reign of Louis XV and rococo style of ornament prevailed in the designs. Under Louis XVI floral

sprays and delicate interlacing designs were used and later the patterns consisted of odd scatterings of tiny blossoms, usually carnations or roses, tiny dots, etc. The district between Mechlin and Louvaine has always been celebrated for its make of Mechlin lace. Lille Arras laces are of nearly the same character, the meshes being twisted instead of plaited. The country about Bayeux makes a similar lace of fine thread.

**MEDICI POINT.** French needle-point relief outline, heavy lace of the Sixteenth Century.

**MEDICIS.** This lace occupies a position between torchon and Cluny and resembles each. It is heavier than torchon and in most respects is the same as Cluny except that the small elliptical "paddles" that appear in all Clunies are omitted. The finest is made at Creponne, but Le Puy and Mirecourt also produce it.

**MENIN.** A town in West Flanders, Belgium, famous for its Valenciennes laces.

**MERAN.** Village of France, near Lyons, where considerable blonde laces are made.

**MERLETTI A PIOMBINI.** (*It.*) Lace made by the use of lead bobbins.

**MERLETTO.** (*It.*) Lacc.

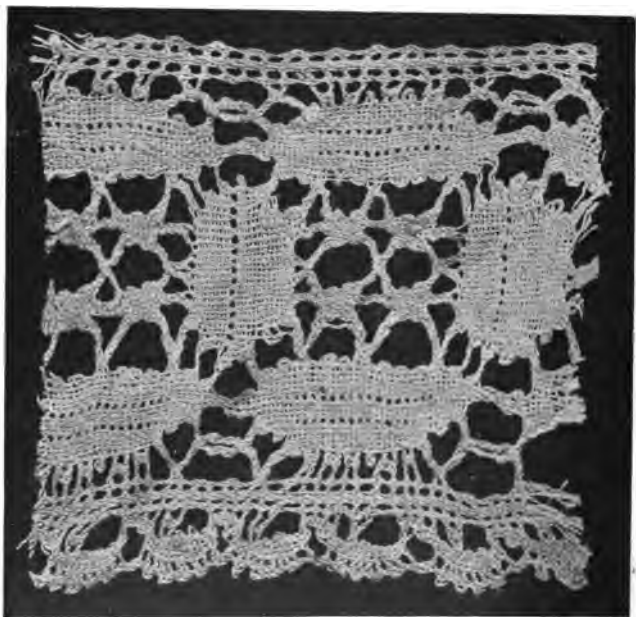
**MIDDLESEX.** English district famous for early bobbin laces. Early black and white blonde laces.

**MIGNONETTE.** Light, fine bobbin lace popular in the middle of the Sixteenth Century. Made in Paris and Lorraine. Won favor because of its lightness and delicacy.

**MILAN POINT.** Heavy plaited lace of Sixteenth Century made in Italy. Patterns usually of flowing scrolls and blossoming flowers. The flowers were flat and wrought with the appearance of compactly woven linen. Here and there, somewhat sparsely, would be introduced open filling or else small holes would be left to lighten the tapelike effect of the close web. Repeated parts or ties used as a ground in the earlier patterns were admirably set off in curved and scroll devices. Milan point is now used as a trade term for a machine made lace, the edge of the pattern silk run.

**MIRECOURT.** Bobbin-made lace, resembling that of Lille lace, has been made in the neighborhood of Mirecourt since the Seventeenth Century and the town has formed the headquarters of the district. About seventy years ago flowers

and sprigs, imitating the Brussels patterns, were attempted with great success at Mirecourt. These sprigs are mounted upon a machine-made ground, as in the modern Honiton appliqué.



Actual size Medici. A Torchon lace with close-woven darned net or filet effect, loosely followed.

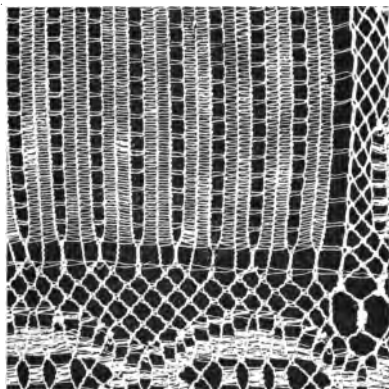
**MONAGHAN.** County in Ireland, where some types of Carrickmacross and Irish crochet are made.

**MONTMORENCY.** In the neighborhood of Arras, where bobbin laces were at one time made in great quantities.

**MOORISH LACE.** Sixteenth and Seventeenth Century lace, similar to Maltese; made at Morocco.

**MOSAIC LACE.** Term used for certain patterns in Venise lace. In modern examples it is applied to laces of Duchesse character. Sprigs help to build up the patterns which are sometimes enriched with medallions and needle-point.

**Moscow.** Old Venise point lace of a coarse type, is often sold as Point de Moscow, although the term is applied to the earliest Italian reproductions in Russian laces.



Fourteen-point Swiss and cable combination. Nottingham.

**MZERESK.** Town in Russia where simple and coarse quality bobbin laces were made.

**NANCY.** **BRODERIE DE NANCY.** Drawn-work was frequently embroidered in colors and that made at Nancy, Dresden and Hamburg was called Broderie de Nancy, Dresden Point and Hamburg Point.

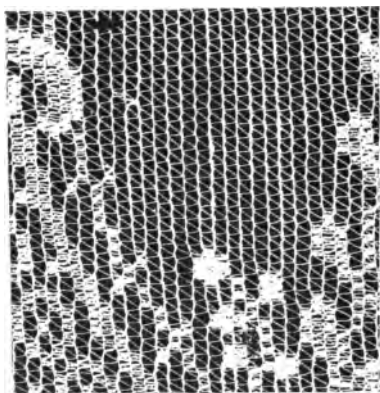
**NANKIN.** Silk used in the blonde laces made at Bayeux, Caen and Chantilly early in the Eighteenth Century was made at Nankin, China, hence sometimes called Nankin lace.

**NANTES.** Most of the lace-makers of France were Protestants and the Revocation of the Edict of Nantes, 1685,

drove them out of the country by the thousands. From Alençon alone 4,000 lace-makers fled, most of them settling in the Netherlands.

NAPLES. See Neapolitan.

NEAPOLITAN. Early Greek point laces, often called Roman or Reticella, were made in the Ionian Isles, Corfu, Venice, Naples, Rome, Florence and Milan. The term Neapolitan has clung to this type.

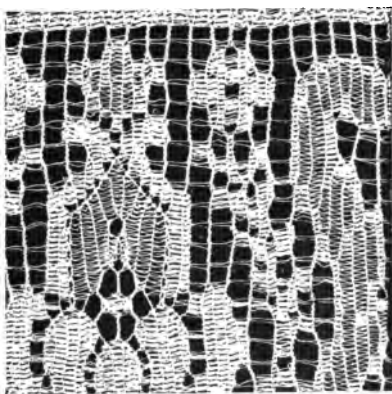


Fourteen-point madras weave. Nottingham.

NEEDLE-POINT. The study of needle-point laces covers five distinct varieties: (1) the development of Reticella lace; (2) the Punto in Aria variety, openwork; (3) the padded or Venise point style; (4) the light quality of net laces; (5) the appliqué styles. The term needle-point applies to laces worked with a needle, as distinguished from those made by a bobbin, by darning, crocheting or other methods. The needle-point laces include Gros Point, Venise, Rose Point, Argentella, Alençon, Burano, Carnaval and Convent. Needlework is not necessarily needle-point. The needle is used for

darning, or for overcasting, but only when used in the button-hole stitch is the lace thus produced called needle-point.

NETHERLANDS. (See Holland, Belgium, Flanders and Brabant.) The laces of the Netherlands were originally bobbin laces but at the period of the Revocation of the Edict of Nantes, 1685, the Protestant lace-makers of France took refuge in the Netherlands and settled in Holland and the southern countries in the section now geographically covered



Sixteen-point Swiss and combination filet pattern. Nottingham.

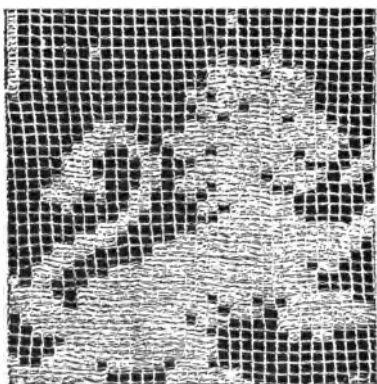
by Belgium. Here fine needle-point laces were made, fine flax thread being used. To-day Dutch lace as a rule is coarse, while that of Belgium proper includes much that is exceedingly fine, Brussels, Mechlin and Binche.

NET LACES. (See Bobbinet also Machine Net.) In the beginning the net and the pattern were woven at one and the same time. Eventually the net was made separately by certain workers and the pattern put on by other workers. This new appliqué lace was in high favor during the period of Louis XV. The standards of needle-point net laces are the Argen-

tan, Alençon, Argentella and Brussels. The standards of bobbin net laces are Brussels, Lille, Mechlin and Valenciennes.

Up to the time that Colbert established the famous French works producing Alençon, Argentan and other light net laces of needle-point character the centers of the manufacture were as follows:

BELGIUM: Brussels, Mechlin, Antwerp, Liege, Louvain, Binche, *Menin, Bruges, Ghent, Ypres, Courtray.* (The italic, Flanders.)



Sixteen-point Filet-weave machine-made lace. Nottingham.

FRANCE (spread over more than ten Provinces):

ARTOIS ..... Arras (Pas-de-Calais)

FRENCH FLANDERS

Lille, Valenciennes, Bailleul (Nord)

NORMANDY.....Dieppe, Le Havre (Seine-Inférieure)

ISLE DE FRANCE ..... Paris and its environs

AUVERGNE ..... Aurillac (Cantal)

VELAY ..... Le Puy (Haute-Loire)

LORRAINE ..... Mirecourt (Vosges)

BURGUNDY ..... Dijon (Côte-d'or)

CHAMPAGNE .....	Charleville, Sedan (Ardennes)
LYONNAIS .....	Lyon (Rhône)
POITOU .....	Loudun (Vienne)
LANGUEDOC .....	Muret (Haute-Garonne)

ITALY: Genoa, Venice, Milan, Ragusa.

SPAIN: La Mancha, and in Catalonia especially.

GERMANY: Saxony, Bohemia, Hungary, Denmark, and the Principality of Gotha.

ENGLAND: Counties of Bedford, Bucks, Dorset, and Devon.

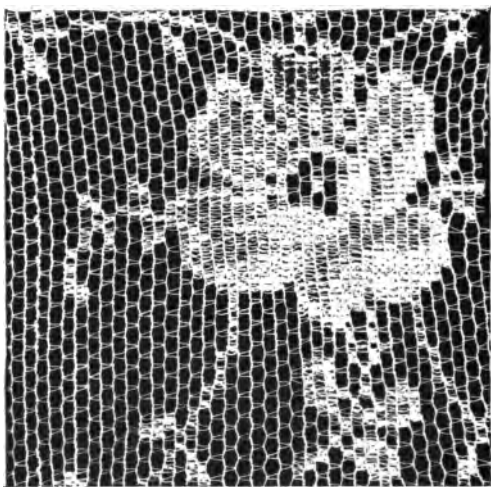
NEW ROSS. One of the towns in which Irish laces were made.

NORMANDY. During the Sixteenth Century making real bobbin laces was the principal occupation of the women of Normandy. In the Eighteenth Century Normandy laces made great strides. Dieppe and Honfleur alone survived the Revolution and continued the lace industry of Normandy. Laces made at Dieppe and Havre sometimes called Point de Dieppe and Point du Havre. Darned netting, Mechlin, Valenciennes, Mignonette, peasant lace, trolly lace and Dentelle a la Vierge were made in Normandy.

NOTTINGHAM. (England.) Machine cotton laces made here. (See machine net.) The term while geographic applies particularly to curtain laces which are made also in large quantity in America.

The jacquard system of producing patterns in machine lace was introduced in 1837 and the system has so far progressed that in some cases it is difficult to determine the difference between hand-made and machine lace; especially between hand-made cluny and machine-made. Machine cluny costs so little to produce that producers of hand work, in competition, have been obliged to use child labor and as a result much of the hand-made lace is not as nice looking as machine work.

Scalloped cluny is invariably hand wrought, the machine not yet being able to produce scalloped effects. The paddles in hand cluny are usually flatter and more regular, even the cleverest imitations showing lumpy. The hand patterns have invariably three yarns running lengthwise inside the paddles, while the machine work frequently shows four.



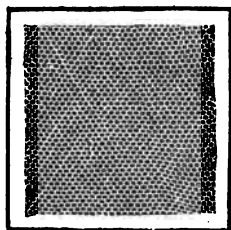
Sixteen-point Brussels-weave machine-made lace; fine grade. Nottingham.

NOTTINGHAM. Nottingham was the home of the machine lace industry and the term Nottingham still clings to the coarser curtain forms of lace as a generic term while for the finer laces the term Levers or Go-through is used, relating to the kind of machine on which the finer forms of lace are made.

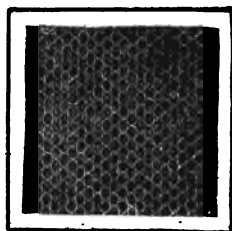
A first-class Levers lace machine costs from \$5,000 to \$6,000. The latest improvement on the Levers loom is that known in the trade as the Go-through. In this machine the bobbin carries the threads twice through the warp threads with

one revolution of the crank shaft, thus increasing the working speed of the loom nearly 40 per cent.

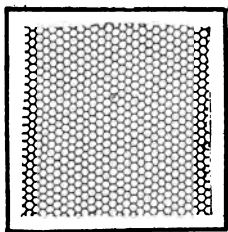
The work of the machine is extraordinary and as shown in our illustrations the ability to produce by machinery such clever imitations of hand work is little less than wonderful.



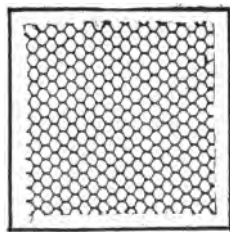
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2



3

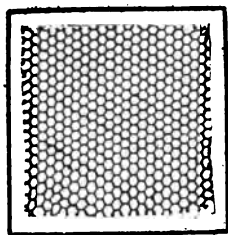


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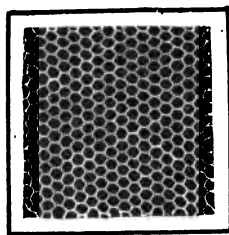
Nets made chiefly at Nottingham and at Caudry, France.

1. Silk tulle or silk Mechlin net.
- 2, 3. Cambray nets.
4. Chantilly net.

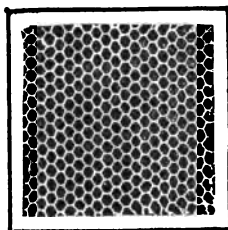
No. 1 belongs to the class called "edgings," which are used chiefly for ladies' undergarments, to edge handkerchiefs, and many other purposes. Some are made wider than this, and sometimes there are several different widths in a "set." This particular one is an imitation of a hand-made edging made in Armenia.



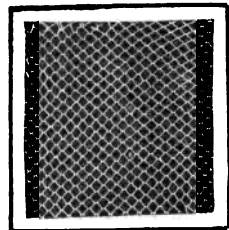
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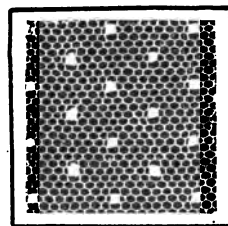
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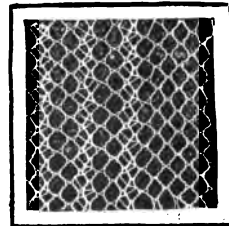
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14



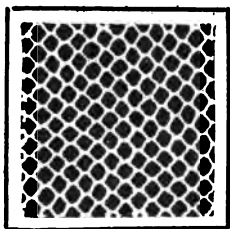
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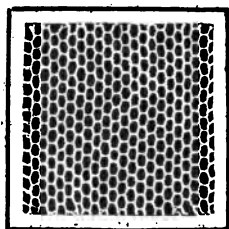
18

Nets made chiefly at Nottingham and at Caudry, France.

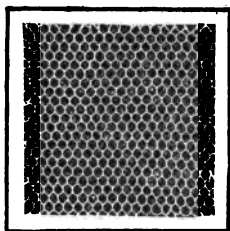
- 9. Sample of net having faulty threads.
- 10. Regular net.
- 13. Brussels net made of thick cotton called Bobbinet.
- 14, 15. Simple types.
- 16, 17. Spotted nets.
- 18, 19. Striped nets.



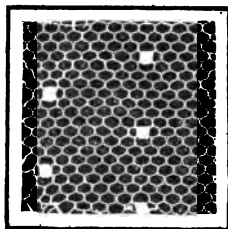
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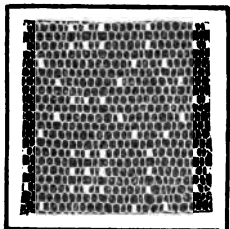
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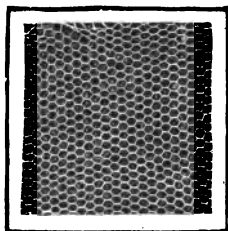
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16



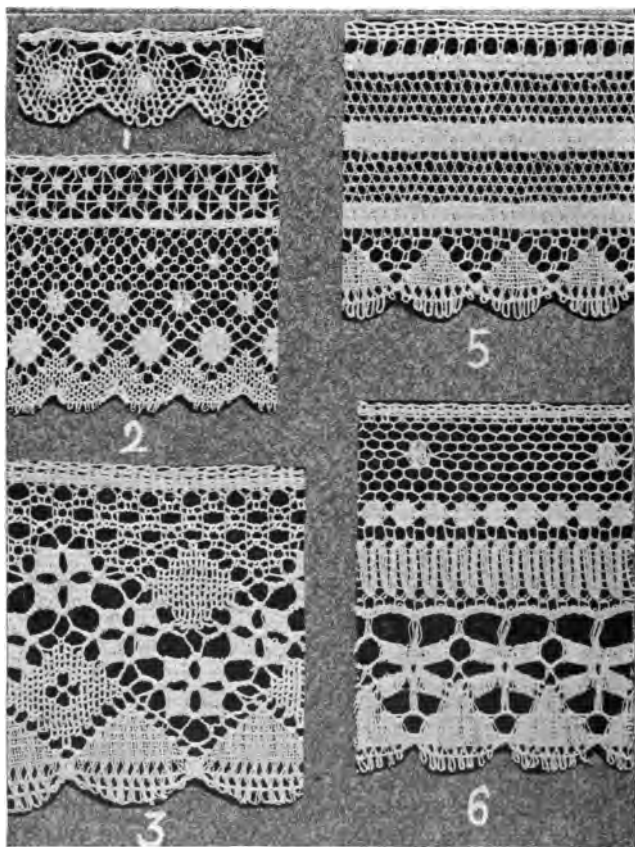
19



20

Nets made chiefly at Nottingham and at Caudry, France.

11. Cable net made in Nottingham and in Caudry, France, as well as in the United States.
12. Mosquito net.
20. Simple type.

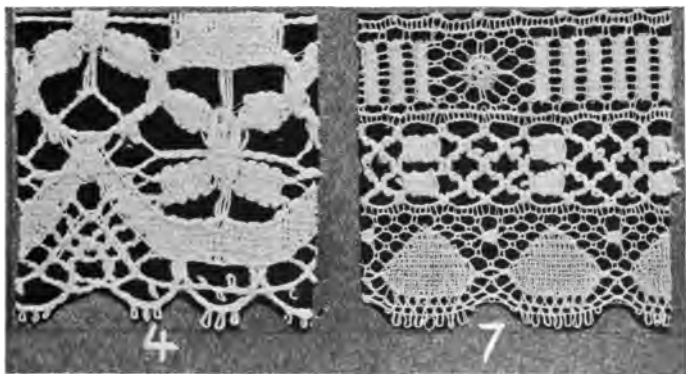


NOTTINGHAM, FRENCH AND GERMAN  
MACHINE LACES

Nos. 2, 3 and 4 are fine, medium and heavy torchons. Torchons are an exceedingly numerous family, and are made

in a great variety of qualities. They lend themselves to a wonderful variety of designs, and are always more or less in demand. No. 5 is a torchon having a center of Paris ground with imitation tucks running down its length. No 6 introduces a "soutache" effect and the round mesh, and No. 7 shows the Irish lace effect brought in.

No. 8 represents a Cluny, of which class there are a large number of styles of designs, almost as numerous and as varied as torchons.

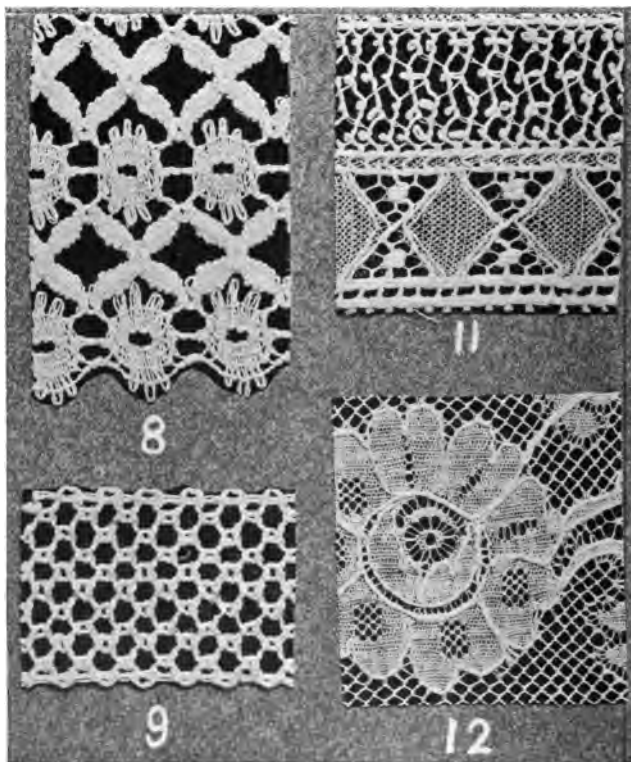


Nos. 9 and 10 are "Irish" laces, but imitations only of the crochet article. No. 9 is very much better than No. 10. Another illustration of imitation Irish lace is No. 11, usually called "Irish point lace." No. 12 is representative of the class called "bobbin-finings," or sometimes "thick-threads." Sometimes they are also called "point de Paris" laces on account of that ground being often used.

No. 13 is a bobbin-finings with the thick-threads left out. Another name for them is "Normandy val."

Closely allied to the latter is No. 14, a specimen of "shadow" lace. The treatment of the ground mesh is quite

different from No. 13. All shadow laces have a very light appearance. No. 15 is a type of a numerous class called "fancy laces." They are made in various widths, and in a multitude

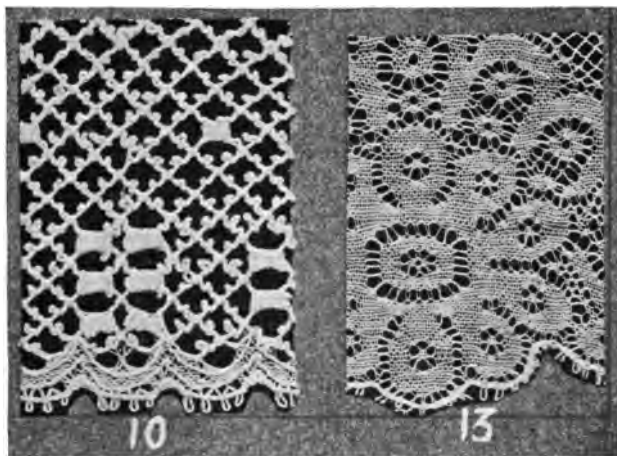


of fancy designs, some of them being very striking and original. No. 16 is a "val" having the usual val mesh, and is representative of an enormous class. This is a good class val.

No. 17 is a type of another class of val, made with the

round mesh. No. 18 is another type, sometimes called "German." No. 19 is a fine "band val" also representative of a class.

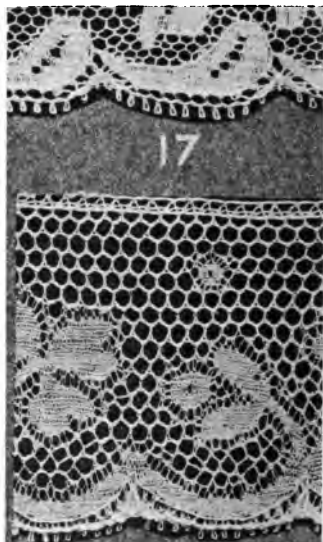
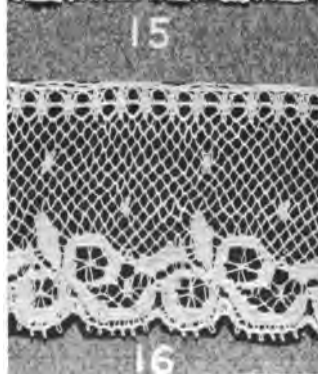
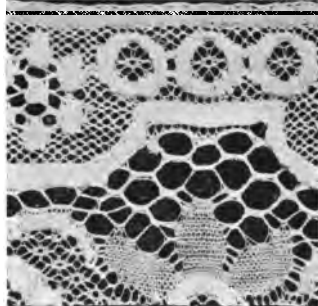
Another kind of val produced by some makers is No. 20. This is made on the traversing principle—like plain nets—the



bobbin-threads working diagonally instead of straight. It is, however, a long way behind any of the others. Its chief recommendation is its cheapness. The writer leaves the reader to draw his own conclusions between the comparative values of Nos. 16, 17, 18, 19 and 20.

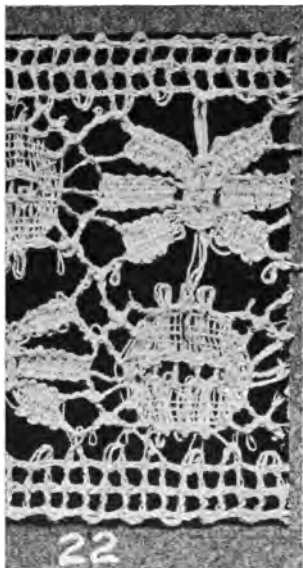
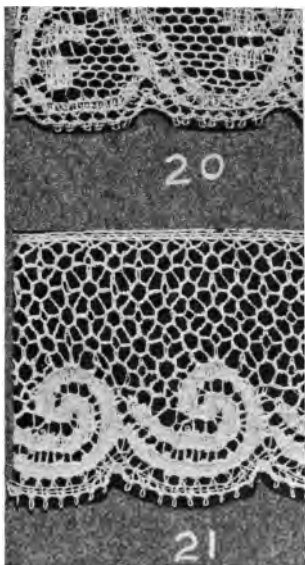
Another variation of "val" is the irregular ground val. No. 21 having the "craquelé" ground is illustrative of this. Another large class of laces is that of "linen torchons" made to imitate hand-made goods. No. 22 is an example of this varied and numerous class.

Nos. 23 and 24 are silk guipures, of which there are always a few making. No. 25 represents silk Chantilly laces,



of which class very few are now made in Nottingham, but always some in France.

**NUNS' WORK.** The work of nuns, early cut-work in



Medieval times; but at various periods all kinds of work had been called nuns' work, if literally of convent origin.

**NUREMBERG.** Fine examples of bobbin lace were made in Nuremberg in the Seventeenth Century.

**OLNEY.** English lace center, Eighteenth Century.

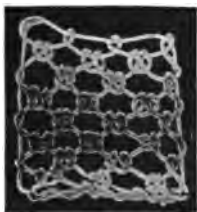
**OPEN TOILE.** A ground used in needle-point work.

**OPUS.** (*It.*) Work.

— **ANGLICANUM.** English work, primarily needle-work and embroidery of the English nuns, famous in Europe as early as the Fourteenth Century.

- ARANEUM. See Araneum.
- CONSUTUM. Ancient name for appliqué work. See Appliqué.
- FILATORIUM. See Filatorium.
- SCISSUM. (*It.*) Cut-work.
- TIRATUM. Drawn-work, which see.

ORSA. Bobbin lace made in Sweden, practically the same as Dalecarlian.



Open Toile.



Point Plat.

OUDENARDE. Town in Flanders where lace is made.

OUVRAGES MASCHES. See Araneum.

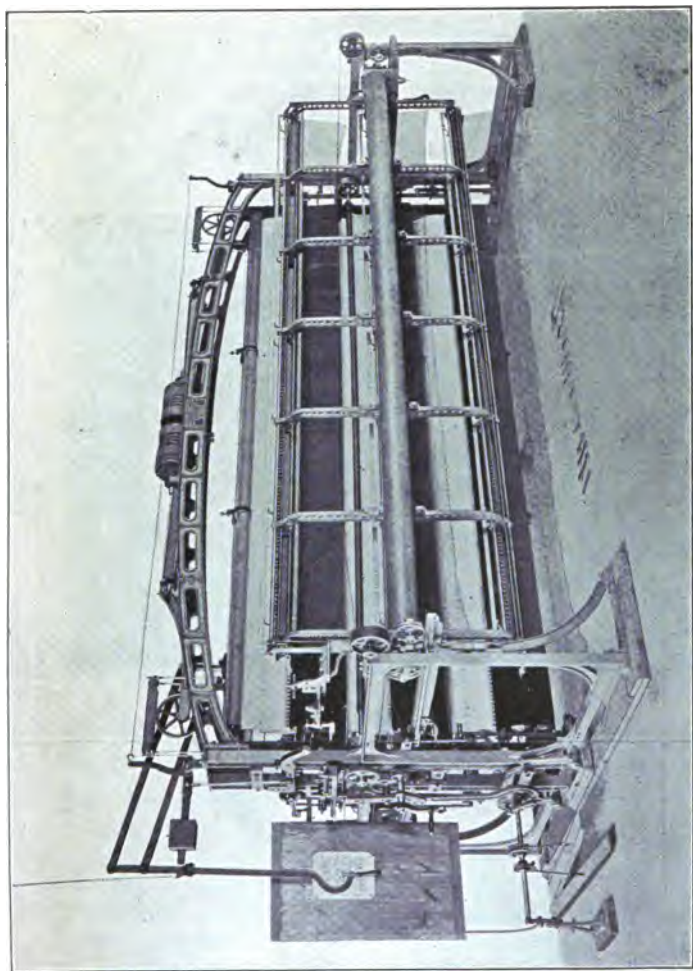
OYAH. A kind of Turkish crochet.

PANTAGRAPH. The pantagraph is applied to the Schiffli machine in the production of embroideries. See Plauen. (See illustration.)

PARAGUAY LACES. Originally old Peru laces were drawn-work effects. To-day Paraguay laces, are, like the Teneriffe laces, chiefly characterized by spider-web single-thread effects arranged in wheel designs; characteristics introduced by the Portuguese.

PARCHMENT. Used as a background for the pattern which is pricked out for point lace.

PARCHMENT LACE. Sometimes lace is called Parchment

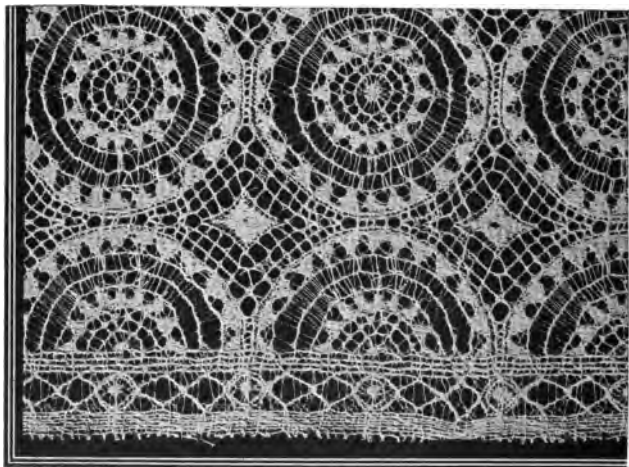


Schiffli embroidery machine showing at the left the pantagraph-controlling mechanism.

lace when composed of pieces of parchment covered or wrapped with silk, gold or silver thread.

PARIS. Early in the Seventeenth Century lace was extensively made in or near Paris, Louvres, Gisors, Montmorency.

PASSEMENT, DENTELLE. Convertible terms for early lace as well as for trimmings that were not lace. In the Seven-



Paraguay.

teenth Century *passementiers* were trimming makers, and the term *passement* or trimming applied to all kinds.

PEARL, PURL. The little loop on the edge of lace. See Picot.

PEARLIN or PEARLING. Old English lace of the Seventeenth Century was frequently called Pearling.

PEASANT LACE. Laces made by the peasants, inexpensive, simple. Included in this term are many varieties, notably *Dentelle a la Vierge*, *Dalmatian*, *Dalecarlian* and *Bisette*.

**PELLESTRINA.** Island near Venice famous for manufacture of Cluny and similar bobbin laces.

**PENICHE.** Peninsula north of Lisbon, Portugal, where light pillow laces were made. Black and white of large pattern frequently mesh grounds like Spanish laces. Work usually done by fishermen's wives.

**PERSIAN DRAWN-WORK.** Used as borders on linen and muslin. Complicated designs are executed. Colored silks are used for button-holing the raw edges of the materials.

**PETIT POUSSIN.** A cheap and narrow Dieppe lace, the habitual labor of the poor lace-makers of this town. Poussin



Petit Poussin, Dieppe.

(Chicken) so named for its delicacy. The same people make Ave Maria also, delicate and simple, but varying in the character of the mesh.

**PHILIPPINE.** Of late years the natives of the Philippine Islands have produced with the assistance of the United States Government excellent embroideries and reproduction laces.

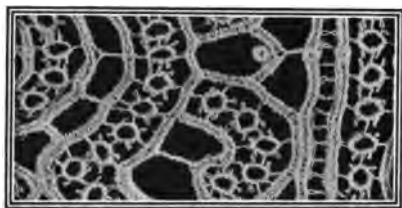
**PICOT.** Minute loops or knots worked on the edges of a design.

**PILLOW LACE.** Lace made on a pillow with bobbins. (See Bobbin.) In Pillow lace the pattern is sometimes worked first, fixed upon a pillow and the ground worked in afterwards.

**PIN.** Used in Pillow lace for bobbin work. Originally the pin was a sharp thorn or bone, hence the work was called bone lace.

**PLAITED LACES.** Medieval gold, silk or silver thread laces were often plaited. It is an arbitrary term sometimes applying to Cluny, Point d'Espagne, Yak laces and the present-day laces of Malta because plaiting features are introduced as panels, circles, triangles.

**PLAUEN.** Laces embroidered and burnt out or otherwise made with the Schiffli machine or by other embroidery



Plauen burnt-out lace.

methods whereby the design is applied to a ground of muslin, net or other fabric. Similar lace or embroidery lace, machine-made, is now produced in England, Austria, France, Russia and the United States. It is practically a machine needle-run or needle-embroidery lace, an adaptation of the principles of the sewing machine. At first they were called Swiss laces, Saxony laces, St. Gall laces, embroidered laces, Edelweiss laces. The designs are worked by applying the principles of the pantagraph to an embroidery machine. The operator has only to follow the design on the pantagraph board holding the pointer of the pantagraph on the design, to control the machine reproducing the pattern. Plauen first undertook embroidery work 100 years ago. About 1860 a hand-embroidery machine was introduced in connection with the sewing machine, but it was not until about 1884 that the Schiffli machine made Plauen famous in the markets of the world. Burnt-out work is described under that heading.

**POINT.** The term Point relates to needle-stitch, but it is applied incorrectly to other forms. Thus, Point d'Angleterre, Point Milan, Point de Gênes are terms that are misnomers. The words "Point de" are applied frequently with mere geographic reference indicating a point lace of a certain place.

- **A CARREAUX.** One of the French names for bobbin lace.
- **A L'AIGUILLE.** See Aiguille.
- **CONTÉ.** See Conté.
- **COUPÉ.** Term applying in France to early cut-work, 1400.



Ave Maria, Dieppe.

- **D'ALENÇON.** See Alençon.
- **D'ANGLETERRE.** See Angleterre.
- **D'ARGENTAN.** See Argentan.
- **D'AURILLAC.** Point lace made in Aurillac. See France.
- **DE BRABANT.** Term frequently applied to point laces of the province of Brabant, Belgium. Even Brussels lace is called Brabant.
- **DE BRUXELLES.** Term applied sometimes to Point d'Angleterre.
- **DE BOURGOGNE.** An inexpensive bobbin lace of the peasants of France.
- **DE CHAMP.** Term for any lace made with a net ground. Champ or Frond meaning the groundwork as distinguished from the pattern.
- **DE CHANT.** Bobbin ground having hexagonal and triangular mesh.

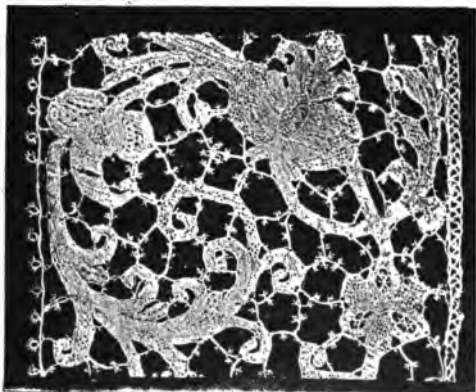
- DE COLBERT. When Colbert introduced in France the manufacture of Venise point laces they were called Point Colbert in his honor.



Making simple bobbin lace on a pillow.

- DE DIEPPE. Bobbin lace, hence erroneously called Point. Resembles Valenciennes. Petit Poussin and Ave Maria laces are Dieppe products. See illustrations.
- D'ESPAGNE. See plaited lace.
- D'ESPRIT. Simple dots, small, oval or square, originally introduced in Normandy lace. A dotted net or tulle.

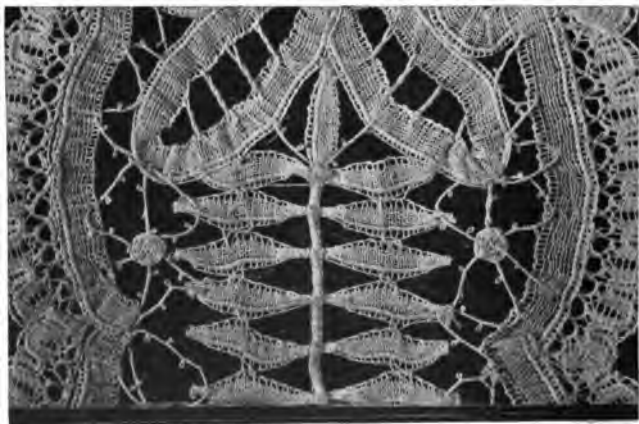
- DE FLANDERS. The name given to old Flemish laces made with bobbins to distinguish them from old needle-point called Flemish Point.
- DE FRANCE. See France
- DE GAZE. See Brussels.
- DE GENOA. Point laces made at Genoa sometimes called Point de Gènes. See Genoa.



Point Plat.

- DE LA REINE. When the French refugees fled at the Revocation of the Edict of Nantes to the north countries of Belgium, they introduced the manufacture of French laces. The product became known in Flanders and surrounding countries as Point de la Reine.
- DE LILLE. See Lille.
- DE MARLI. Product of Bayeux, light thread lace principally of net, made into handkerchiefs and shawls. Popular in the period of Louis XVI. Often decorated with rosettes or Point d'Esprit dots.

- DE MILAN. Fifteenth Century Italian lace, 1493. A heavy-plaited form like Genoese.
- DE MOSCOW. In the Nineteenth Century a school was founded at Moscow where Venetian needle-point laces were copied.
- DE NEIGE. PUNTO NEVE. Lace made upon a ground or fond showing a snowy effect. Varieties of Rose point, Coral point or Coraline show Point de Neige grounds of starred threads resembling snowflakes.



Princesse lace.

- DE PARIS. Mignonette, Bisette and other narrow, cheap laces were made at innumerable villages and towns. When Colbert established the Point de France industries a great deal of lace was made in Paris.
- DE RAGUSA. Early needle-point laces were called Point de Ragusa because Ragusa was a commercial center of Greek and Italian work. We know of no manufacture of thread lace at Ragusa.
- DE SEDAN. Needle laces made at Sedan.

- DE TRESSE. Lace made of hair.
- DE TULLE. See Mignonette.
- DE TURQUE. Term sometimes used for Oyah lace, a crochet lace.
- DE VENISE. See Venice.
- DOUBLE. See Point de Paris.
- DUCHESSE. Erroneously called Point, a bobbin lace. See Duchesse.
- GOTICO. Gothic lace, term applying to early, heavy needle-point.
- NONÉ. Another name for button-hole-stitch.
- PÊCHEUR. Fisherman's lace.
- PLAT. A term to distinguish the flat treatment of Venetian point from the raised treatment. See illustrations.
- TAGLIATO. Term applying in Italy to early cut-work, 1400.
- TAGLIATO A FLORAMI. Italian needle-point padded lace, 1600.
- TAGLIATO A FOGLIAMO. Padded lace made in Italy, 1600.
- TIRATO. Italian name for drawn-work.
- TIRÉ. French name for drawn-work.

POLYCHROMO. A parti-colored lace of silk. Petit Motif, Devonia and Margharita are of the Polychromo type. The lace is used largely for furniture trimmings and made in old Venetian designs.

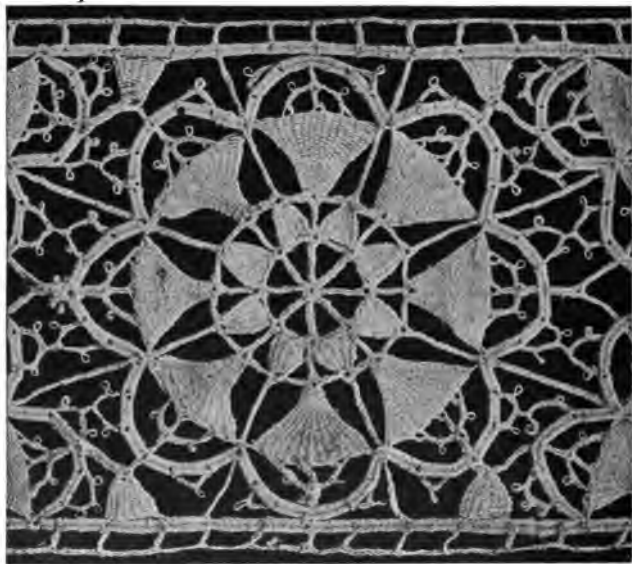
POPE'S POINT. A term applying to needle-point lace in relief outline, 1600.

POTTEN KANT. Early Flemish bobbin lace in which the design features a pot, symbol of the Annunciation. One time made in Antwerp, the design worked upon a coarse, plaited ground.

PRINCESSE. A very clever Duchesse imitation. Has a decided value for its great delicacy and hand-wrought appearance. The parts are made separately and joined together.

**PUNTO.** Term applying in Italy to needle-point, Sixteenth Century lace.

- **A FESTONE.** (*It.*) Button-hole stitch.
- **A GIOIE.** Jeweled point mentioned by old writers.
- **A GROPPPO.** Knotted lace, like Macramé.



**Reticella.**

- **A MAGLIA QUADRA.** Term applied to early filet.
- **APPLICATO.** Term occasionally given to appliqué.
- **A RAMMENDO.** Darning stitch, sometimes called ladder stitch.
- **A RELIEVO.** Italian needle-point lace in relief as distinguished from Point Plat or flat lace.

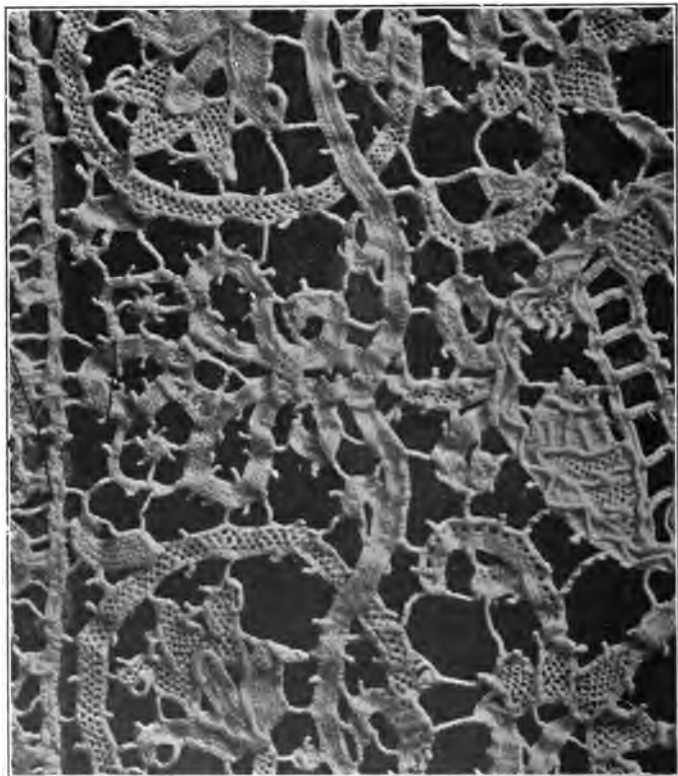
— A RETICELLA. See Reticella.



Detail of reticella, originally purely drawn-work, from which gradually needle-point laces were developed. The figure represents a centauress with black bead eyes.

— AVORIO. Close stitching of low relief having a solid, ivory-like effect.

- CALABRESE. A fine class of work at one time made in Calabria.



Reticella.

- CIPRIOTO. See Cyprus.
- DAMASCHINO. A Sixteenth Century needle - point made in Damascus.

- DE MOSQUITO E DE TRANSILLAS. Name sometimes applied to lace introduced into Spain from Antwerp about the middle of the Seventh Century.
- DI CARTELLA. Similar to Reticella work on foundation covered with button-hole stitch.
- DI GENOA. See Point de Genoa.
- DI MILANO. See Point de Milan.
- DI MORESCO. Moorish Point.
- DI NAPOLI. Similar to Milan Point.
- DI NEVE, or Point de Neige. See Point de Neige.
- DI RAPALLO. Or Liguria.
- DI ROSA. See Rose Point.
- DI SPIA. Thorn stitch.
- DI VENEZIA. See Venetian point or Point de Venice.
- GAETANO. An edging to Reticella work. A mixture of Spanish and Flemish point.
- GOTICO. Gothic point.
- GRECO, or PUNTO DI ZANTE. See Reticella.
- IN ARIA. Literally stitches in the air. Term applied to the beginning of the lace which developed Reticella.
- INGARSEATE. Gauze stitch often used in fillings.
- PUGLIESE. Resembling Roumanian embroidery.
- REALE. Satin stitch used frequently in cut-work.
- RICAMENTO A MAGLIA QUADRA. Term applied to darned netting during the Middle Ages. Same as Opus Araneum, Ouvrages Masches, etc.
- SCRITTO. A short stitch used sometimes for marking names.
- PURL. A little loop or pearl picot which edges the pattern.
- PURLING. A primitive kind of lace formed of loops and twisted threads sewn upon the edge of linen or other woven fabric.

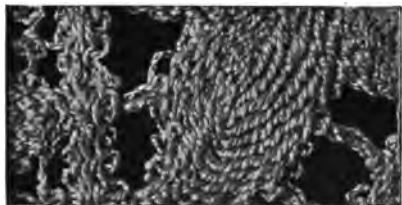


Renaissance, a tape lace, is very frequently combined with other tape laces, such as Marie Antoinette. Thus in the accompanying illustration, the center motif, and the two end motifs are Renaissance lace; the balance is Marie Antoinette and tape appliqué.

**RAGUSA.** (See Point de Ragusa.) There is little doubt that Ragusa, in the Sixteenth Century, produced contemporaneously with Venice, the earliest reticella laces; raised Venice point was made also in Ragusa. The term Ragusa point relates to the needle-point work done there, but bobbin work was also attempted at Ragusa, and Ragusa plaited lace and Ragusa tatting were common.

**RAISED POINT.** The type of needle-point lace that is raised or padded as distinguished from Flat or Plat point.

**RATINÉ.** The term applies usually to coarse cotton laces having a groundwork like Turkish toweling, rough looped. It is made by machinery.



Ratiné.

**RATTWIK.** Bobbin lace made by Swedish peasants, sometimes called Dalecarlian lace.

**REGENCY POINT.** Lace made in Bedfordshire during the period of the Regency was called Regency lace. It was characterized by a complicated ground which showed a tape-like formation. It was very tedious to make.

**RENAISSANCE.** Renaissance lace is a tape lace, a modern product. The tape is furnished in various qualities, the coarser grades being used for curtain purposes. The tape is formed into patterns and the parts caught together as shown in the illustration.

**RÉSEAU.** Ground work of small meshes.

**REZEL, REZEUIL.** Same as Réseau.

**RETICELLA.** Reticella was the earliest of needle-point laces. It was a development of cut-work and drawn-work. The fabric

in the beginning had a design cut out and the edge was then buttonholed. Brides and picots were introduced at intervals and the simplest geometrical outlines were followed. Greater variety was shown later on. Circles were introduced and finally the foundation fabric or cut-work was abandoned and the work entered entirely upon the needle-work for results. This was the beginning of lace. See page 122.

**RHODES.** With Crete and Cyprus and the other islands of the Grecian Sea, Rhodes became famous for its cut-work and Reticella. At present Tambour and colored silk work are made there.

**RICAMO A RETICELLA.** (*It.*) Darning on net.

**RIPANNE OR RIPON.** A coarse bobbin lace was made at Ripon, in Yorkshire, at the end of the Eighteenth Century.

**ROMAN.** A term synonymous with Greek Point or Reticella.

**ROSE POINT.** A fine type of Venetian Point, called Rose Point to distinguish it from Gros point. See Venice or Venise.

**ROSS.** At New Ross, Ireland, there are many convent schools where lace is made.

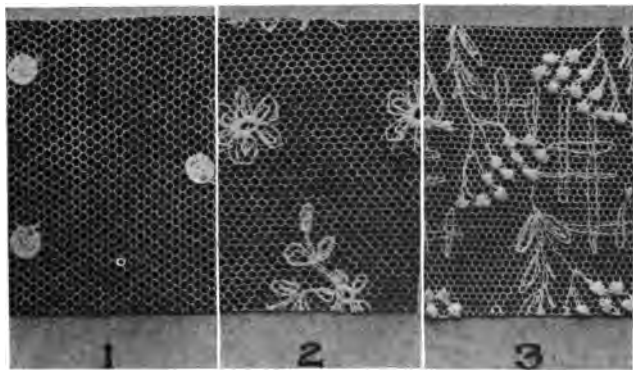
**RUN.** A lace which has a thread run in with a needle through the net like a darning, by hand; where done by machinery it consists of a chain stitch. See Limerick.

**RUSSIAN.** Russian lace may be any kind of lace, but old Russian lace of the greatest repute was called Point de Moscow, which was Venice Point. In old Russian cut-work, darned-net and drawn-work colors were frequently used and silk was introduced.

**SAXONY.** Commercially speaking, Saxony laces are the burnt-out laces frequently called Plauen laces because Plauen became most famous for this class of work. These Saxony machine laces made by embroidery were produced originally in Switzerland. To-day Plauen lace is regarded as a burnt-out lace because the net or fabric background to the embroidery is frequently burnt away.

SAXONY BRUSSELS. See Brussels.

SCHIFFLI. The Schiffli machine is used in the embroidery trade. It is the first step in the making of Plauen lace. The pantagraph attachment enables the operator to follow with his point all the mazy steps of the design which is mechanically reproduced upon the fabric. Besides embroidering muslins and sheer materials many beautiful laces are made by the Schiffli machine which is in general use in Saxony. The term Plauen lace is usually applied to embroidery made upon a ground chemically prepared so that it is afterwards burned out and

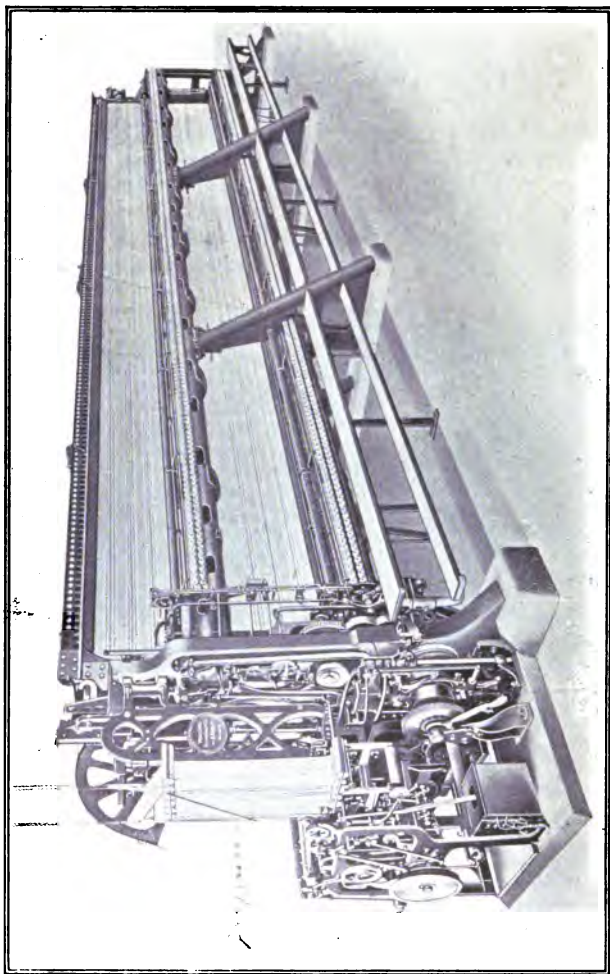


1, 2 and 3, simple embroidery designs on net produced by the Schiffli machine.

constitutes what we call Burnt lace. The machine is able to do coarse or light work, as indicated by the illustration, imitating any type of lace or pattern.

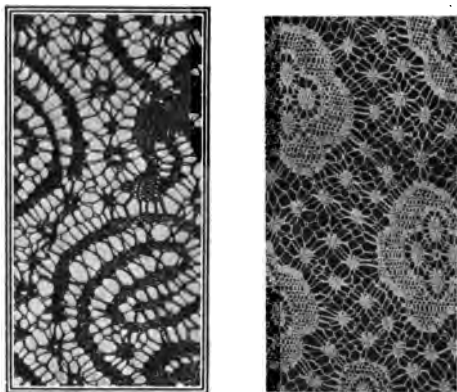
SCOTCH CURTAINS. A type of Nottingham curtain made in Scotland is frequently called in the trade Scotch curtains, or Scotch lace curtains, though not different from machine-made curtains made elsewhere.

SCOTCH LACES. Early in the Eighteenth Century laces made by the Scotch peasants were called Bunt lace, *q.v.*



Schiffler machine, showing automat or jacquard attachment, high-speed Zahn Automat.

**SEDAN.** Point lace was made at Sedan and was called Point de Sedan.



Shadow laces, showing coarse and fine effects both made on the Levers machine.

**SHADOW LACE.** A thin, filmy or shadowy lace made on the Levers machine in any design and of any character so long as shadowy.

**SHERBORNE.** When blonde laces were fashionable in the latter part of the Eighteenth Century they were made both in black and white at Sherborne, Dorsetshire, England.

**SHETLAND.** Bobbin lace made of Shetland wool.

**SIENNA.** Sometimes darned netting was called erroneously Point Sienna.

**SILESIAN.** Silesian laces were simply the peasant laces made in Silesia.

**SILK BLONDE.** See Blonde.

**SOUTH AMERICAN.** The South American lace tree, an illustration of which we show, has several layers of under bark

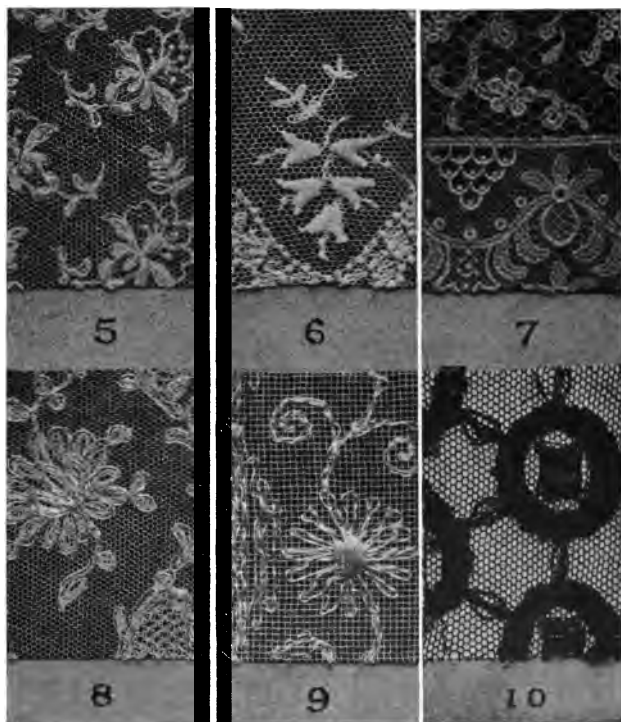
which may be stripped off and separated into a craquelé mesh net that is quite strong.



The illustration above is part of a log from the South American lace tree, the layers of the bark having been stripped back.

**SPANISH.** From the earliest days cut-work, darned netting and drawn-work were made in Spain. Point d'Espagne was often made with gold and silver thread. Silk blonde laces, as well as the heavier laces, were made in Spain and black silk laces and black embroidered in colors were very popular.

**SPANISH GUIPURE.** A name given indiscriminately to Spanish laces of the heavier type.



5 and 6, Development of designs on net by the Schiffli embroidery machine; 7, Combination of two different designs worked on two different kinds of net and afterwards joined; 8, Fancy effect made by the same machine; 9, Filet effect of silk; 10, Same method but heavy work for mourning purposes.

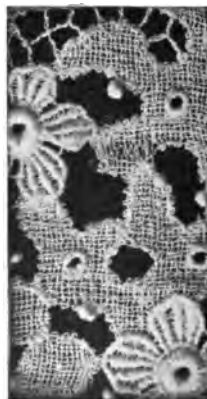
**SPELLE WERK.** Flemish for pillow lace.

**SPIDER WORK.** Work of an irregular, twisted character. See *Araneum*.

**ST. GALL.** Famous embroidery center. By the Schiffli process St. Gall produces vast quantities of embroideries, some



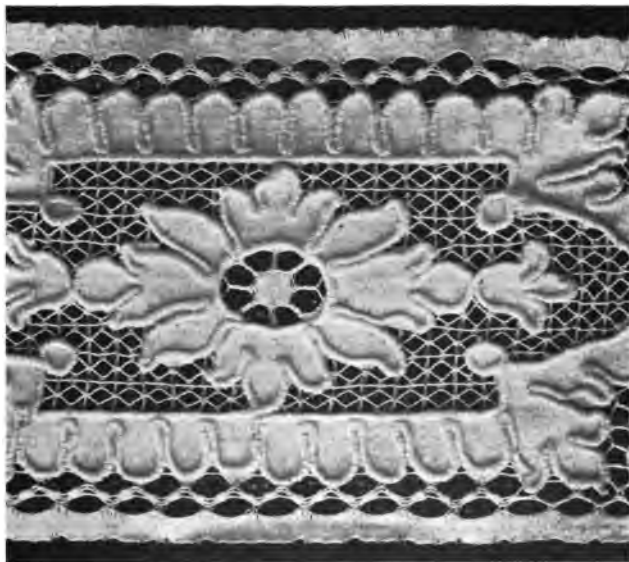
On the left, Plauen Venise novelty. On the right, coarse Plauen Venise. Produced with the Schiffl machine and burned out.



On the left, Plauen Venise. On the right, Plauen embroidery. Produced with the Schiffl machine and burned out.

of which are prepared for the burnt-out process and thus converted into lace. In some instances, tambouring is done on net or plain material; "Swiss Brussels" curtains have for some years been a popular product. See Brussels.

The invention of this embroidery lace, described else-



Swiss Embroidered Lace.

where under Brussels, is due to a German named Sauer, who adapted the principles of the sewing machine to the production of embroidery and applied the work to either net, muslin or other material. At first they were called Swiss laces, St. Gall laces, embroidered laces, edelweiss laces, and not until the Plauenese got hold of the manufacturing did they become known as Plauen laces. See Saxony.

**SUFFOLK.** English province where bobbin lace was made and is still made in small quantities. Same type as Buckinghamshire, hand work.

**SWEDISH.** Simple bobbin laces made in Sweden, especially Torchon of a coarse character. (See Dalecarlian.) Holesom, Rattwik, Orsa, Wadstena and Gaguef, are lace centers.



Tape lace, both bars and fillings of needle-point.

**SWISS. SWISS BRUSSELS.** Swiss lace-making was introduced into Switzerland in the Sixteenth Century. Gold thread was often used. In the time of Louis XIV many dainty laces were produced. To-day Switzerland is famous for its machine-made laces. (See St. Gall. See Brussels.) Irish Point curtains are frequently called Swiss curtains because made in Switzerland. They consist of an appliqué embroidery on a cut ground. See Irish Point.

**SWISS EMBROIDERED LACE.** There are many classes of embroidered materials that are known to the trade as Swiss embroidery. These are for the most part embroidered by means of the Schiffli machine on a muslin foundation but there is



A tape lace with brides, called Duchesse.

another type made by means of a cording machine that is distinctly a lace. The foundation is an open-mesh combination net lace, carrying a design filled in almost solid and the cording follows the solid parts of the design, as shown in the illustration.



Belgian tape lace of bobbin work.

**TAMBOUR.** Chain-stitched work at one time done only by hand, the name coming from the "tambour" stand used by the operator to hold the work. On fine goods the work is still done by hand but by far the larger proportion of tambour work is now done by sewing machine. See Brussels. See Limerick.

**TAPE.** In the Sixteenth Century many fine Flemish laces were made by manipulating a tape which itself was of lacey construction, hand-made. To-day most of the tape laces are of machine-made tape. See lace curtain references, Marie Antoinette, Renaissance, Lacet Arabian.

**TATTING.** Knotted work made by means of a small shuttle. The French called this lace *Frivolité* because light and fragile. It must not be confused with the crochet work, which is done with a crochet needle, nor with Macramé.

**TENERIFFE.** A lace similar to the Toile d'Arraignee with motifs like Paraguay of wheels and circles. Considerable of this lace is made in the Canary Islands, doubtless due to the same Portuguese influence that is felt in Paraguay lace,



Tatting knot.



Brides or Ties.

South America.

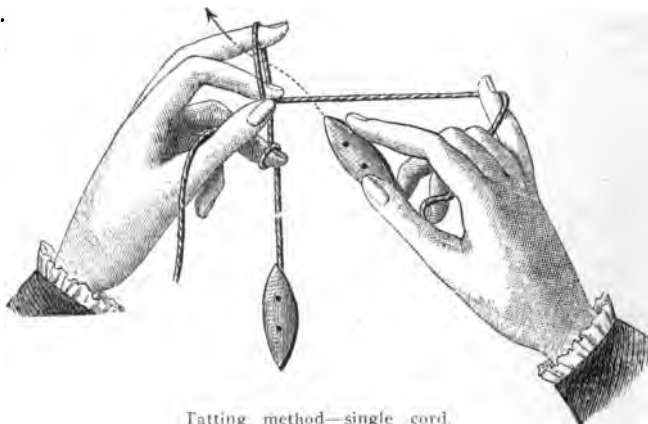
The natives make the wheels of the lace over a spool about two or two and a-half inches in diameter, held in the hand. They first make the circle of thread over the top of the spool and fill in the center, crossing over and back with a needle.

**TIES.** Synonymous with Brides.

**TIRE, TIRATO.** See Point Tiré.

**TOILE.** The name of the filling of a pattern of lace as distinguished from the net or ground.\* See Point Plat.

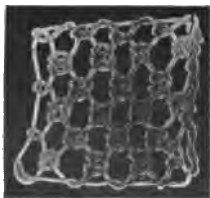
**TOILE D'ARRAIGNEE OR NANDUTI.** A lace made in Paraguay by a needle on a cardboard pattern, sometimes called Paraguay lace. Looks like bobbin lace.



Tatting method—single cord.

TONDER. See Danish.

TORCHON. Simple bobbin lace sometimes called Beggars' lace because inexpensive and simple. Made by the peasants of almost every country in Europe.



Open toile.

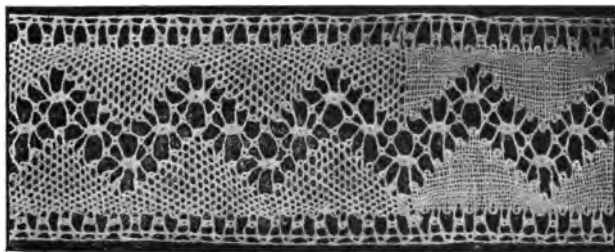


Toile.

TOURNAY. Famous at one time for the threads used in making old Brussels lace.

**TREILLE.** Term by which the grounds of needle-point and bobbin laces are distinguished from the toile or pattern filling.

**TROLLE KANT.** Old bobbin lace made in Flanders in the Sixteenth and Seventeenth Centuries. Term is applied to Eng-



Torchon.

lish bobbin lace, having a thick cordonnet, called Trolle lace. Potten Kant was Trolle Kant lace showing the pot pattern, a symbol of the Annunciation.

**TULLE.** Very fine machine net made at one time in Tulle,



Teneriffe,

or possibly Toul. Its origin is obscure. Tulle was adopted by the French courts in place of figured or patterned lace. In 1818 it had an enormous vogue and the markets of Europe were inundated with tulle. See Nottingham.

**TURKISH.** Hungarian laces are frequently called Turkish laces.

**TURNOUT.** Old town of Flanders.

**TUSCANY.** Simple laces of which Sienna is the only pronounced example.

**TYROL.** Modern Austrian laces are often called Tyrol laces.

**URBINO.** Italian lace made in Urbino.

**UTTMANN.** Barbara Uttmann, 1561, introduced lace manufacture into the Erzgebirge. She introduced pillow lace into Germany, having learned lace-making from a native of Brabant. She was buried at Annaberg.



Flat Venetian Point.

**VALENCIENNES.** One of the most easily distinguished of all the net laces. There is no raised work. The designs are all flat and the net is diamond-shaped, the four threads plaited. Machine Valenciennes very closely follows even this detail but cotton always shows fluffy and it thickens on washing, while the linen of the real Valenciennes retains its delicacy and firmness.

**VAN DYKE.** The Van Dyke edge was a pointed edge to collars. Van Dyke was a Flemish workman whose stocking frame, utilized in the making of an early form of lace, produced an indented edge, hence Van Dyke edge.

**VEILS.** Veils and veilings have been used from the earliest prehistoric time. Turkish, Jewish, Assyrian women all wore veils.

**VENETIAN.** The needle-point lace of Venice is called Venetian Point. Reticella was the beginning, the application of the needle-point to cutwork. When the cutwork character was abandoned and the artists depended entirely upon the needle stitch the lace became Punto in Aria, or stitches in the air. This was the beginning of Point Venise, or Venetian Point, which lace covered particularly a number of varieties: Flat or Plat, and padded work or Punto Avorio. Raised Point

was the kind of lace that was raised or padded, sometimes called Gros Point. The Gros Point was frequently called Punto Tagliato a Fogliami and the outlines of the flowers

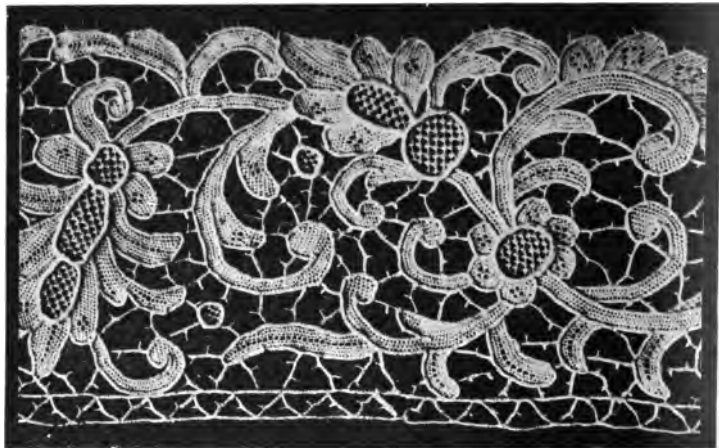


A series of five cuts illustrating the process of making Venetian lace. First the black paper is pricked with the design, which is then outlined, next filled in, then padded and lastly corded.

were stuffed; hence, Raised Point, or Gros Point, as distinguished from the finer qualities. Sometimes called Rose Point, or Gros Point, or Punto a Relievo. Other varieties are

called Coral Point or Coraline, because of the coral like formation of the ground.

Modern Venetian laces are made with a bobbin and are technically called Guipure de Venise, or Point Plat de Venise



Real Point Venise.

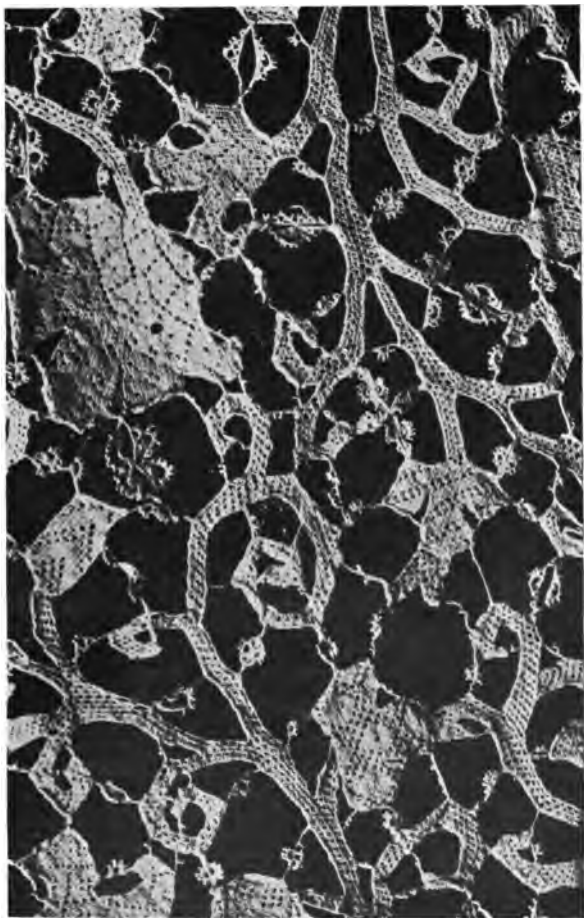
aux Fuseaux (Fr. bobbin), which means literally French flat Venetian point made with bobbins, and the trade have abbreviated the term to Flat Venetian Point, which is obviously a misnomer.

VENEZUELA. Considerable drawn-work is made in Venezuela. Usually the edges are buttonholed instead of simply overcast.

VENICE. See Venitian.

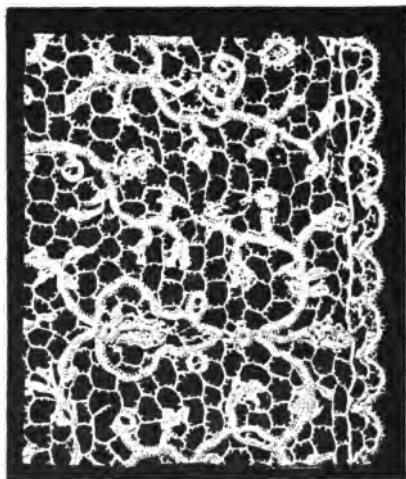
VIERGE, DENTELLE A LA. A simple pattern of lace made in Dieppe.

VOLOGDA. A coarse quality of lace is made at Vologda, Russia. It resembles Torchon but is made with colors, sometimes silk. It is a bobbin lace.



Needle-point, made in Venice in the Seventeenth Century.

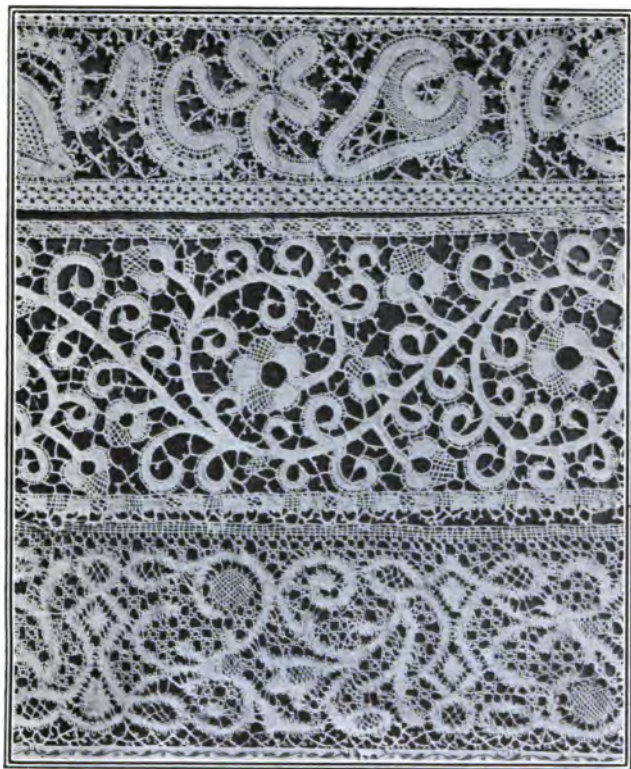
**VRAIE.** French term describing real or hand-made laces. Among the most important French centers for the production of hand-made laces in commercial quantities are Le Puy, Craponne, Dijon, where the output is largely bobbin laces of the Cluny and Duchesse order.



Coraline, a Form of Point Venise.

**VRAI RÉSEAU.** A term applying to real bobbin Réseau which succeeded the brides as a means of connecting patterns.

**WARP LACE.** The first warp lace machine was made about 1775 by Crane, who produced a machine in which warp threads were used. With the Crane machine, plain meshes and warpings were first made. In addition to plain warp nets or warp webbing, there are now made all kinds of laces, edgings, insertions, tatting, cords, braids, veilings and curtains; in fact, the practice of warp lace machinery is endless.



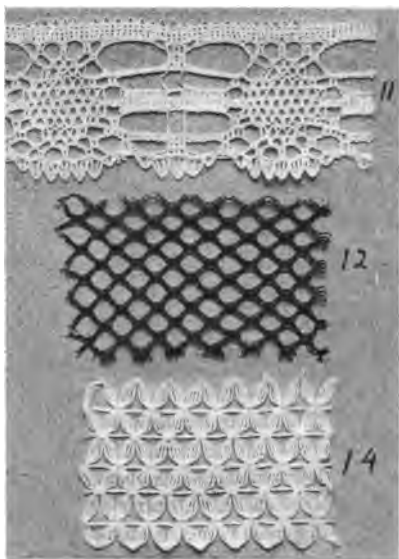
Guipure de venise, or flat venise made with bobbins.

WILTSHIRE, England, famous for bobbin lace.

YAK. Coarse pillow lace made in Bucks in Northamptonshire. Crochet lace made of wool is also called Yak.

YOKOHAMA. A great deal of Honiton as well as other lace is made in the lace school at Yokohama.

**YOUGHAL.** At the Youghal convent in Ireland, much lace is made. Irish point was first produced here and other Irish laceworkers learned their art through Youghal.



Varieties of lace made on a warp machine.

**YPRES.** A Flemish town where Mechlin and Valenciennes were produced.

**ZANTE.** Identical with Greek point. Manufacture long discontinued although Zante lace is still made in some parts of the Ionian Islands.

# TOPICAL INDEX

- Aco, 9  
 Act of Revocation, 67  
 Adelaide, 87  
 Aficot, 9  
 Aguja, 9  
 Aiguille, 9, 117  
 Albissola, 9, 10, 67  
 Alegoas, 9, 83  
 Alenches, 9  
 Alençon, 7, 9, 11, 12, 14, 15, 16,  
     18, 30, 31, 63, 64, 66, 80, 98,  
     100, 117  
 Alençon Point, 9  
 Allovers, 10  
 Aloe, 7, 9, 10, 55, 59  
 Alost, 11  
 Altar, 11  
 American, 11  
 Amphill, 12  
 Amsterdam, 12  
 Angleterre, 12  
 Anglicanum, 12, 111  
 Annaberg, 12, 67, 142  
 Anspach, 67  
 Antique, 9, 13, 15, 44, 58, 71  
 Antwerp, 13, 81, 100, 121, 125  
 Appenzell, 13  
 Application, 13  
 Applicato, 122  
 Appliqué, 7, 13, 31, 45, 70, 75,  
     76, 85, 96, 99, 112, 122  
 Arabian, 13, 14, 77  
 Arabian Lacet, 14, 77, 138  
 Arabic, 77  
 Arabuna, 17  
 Araneum, 14, 34, 44, 58, 71, 112,  
     125, 133  
 Ardennes, 101  
 Argentan, 7, 12, 14, 15, 16, 25,  
     30, 63, 66, 100, 117  
 Argentella, 7, 63, 98, 100  
 Argentella Point, 16  
 Aria, 16, 125, 142  
 Armenia, 103  
 Armenian, 16, 92  
 Arraignee, 139  
 Arras, 16, 96, 100  
 Art, 16  
 Artificial, 16  
 Artois, 100  
 Asbestos, 16  
 Asia, 16, 17  
 Assyrian, 77, 142  
 Aurillac, 17, 64, 100, 117  
 Austria, 116  
 Austrian, 17, 40, 142  
 Austro-Hungarian, 17, 75  
 Auvergne, 17, 100  
 Auxerre, 18, 63  
 Ave Maria, 18, 46, 115, 117, 118  
 Avorio, 18, 123, 142  
 Axminster, 18  
 Aylesbury, 18  
 Baby, 18  
 Baby Irish, 18, 38  
 Baden, 18  
 Bailleul, 100  
 Banana, 55  
 Band Val, 109, 110  
 Banta, 18  
 Barbara Uttmann, 142  
 Barbe, 18  
 Barcelona, 10, 18, 92  
 Barmen, 18, 67  
 Bars, 16, 18, 25, 26, 36, 76  
 Batarde, 55  
 Bath, 18  
 Rath Brussels, 18  
 Battenberg, 18  
 Bavarian, 18  
 Bayeux, 9, 18, 66, 97, 119  
 Bead Edge, 19  
 Bedford, 101  
 Bedfordshire, 19, 127  
 Beggar's, 19, 23, 70, 140  
 Beginner's Stem Stitch, 29  
 Belgian, 19, 59, 100, 138  
 Belgium, 95, 99, 100, 119  
 Binche, 7, 19, 45, 59, 70, 81, 99,  
     100  
 Bisette, 19, 114, 120  
 Black Blonde, 20, 32, 66, 95  
 Black Silk, 7, 18, 19, 30, 32, 70,  
     132  
 Blandford, 19  
 Blonde, 18, 20, 32, 59, 66, 67,  
     71, 81, 95, 97, 131, 132  
 Blonde de Fil, 20, 57  
 Blonde Net, 20  
 Blonde Silk, 7, 18, 30, 32, 66,  
     131  
 Bobbin, 6, 7, 20, 22, 47, 53, 63,  
     65, 66, 67, 71, 75, 76, 118  
 Bobbin Brides, 21  
 Robbinet, 12, 13, 23, 73, 104  
 Bobbin Finings, 107, 108  
 Bobbin Ground, 20, 62  
 Bobbin Net, 21, 86  
 Bobbin Picots, 121  
 Bohemia, 101  
 Bohemian, 23, 75  
 Bone, 21, 23, 56, 115  
 Bonnaz, 23, 25

Bonne Femme, 23  
 Bourgogne, 117  
 Brabancon, 25, 28  
 Brabant, 67, 117  
 Braided, 23  
 Branching Fibers, 25  
 Brandenburg, 67  
 Brazil, 83  
 Brazilian, 25  
 Bridal, 25, 31  
 Bride Bouclé, 25  
 Bride Epingle, 16, 25  
 Bride Picotée, 25  
 Brides, 14, 16, 18, 21, 25, 70, 76,  
 128, 137, 139  
 Brides Ornées, 25  
 Brise-Bies, 26  
 Brodé, 26  
 Broderie de Malines, 26  
 Broderie de Nancy, 26, 43, 49,  
 97  
 Bruges, 24, 25, 26, 49, 50, 100  
 Bruggen, 26  
 Brussels, 7, 12, 13, 14, 17, 19,  
 25, 26, 28, 29, 30, 53, 54, 59,  
 62, 63, 66, 81, 96, 99, 100, 102,  
 104, 117, 135, 140  
 Brussels Curtain, 28  
 Brussels Duchesse, 50  
 Brussels Needle-point, 26, 27  
 Brussels Weave, 102  
 Bruxelles, 29  
 Bryony, 29  
 Buckinghamshire, 29, 136  
 Buckle Stem Stitch, 29  
 Bucks, 101, 147  
 Bullion, 30, 31, 34, 66  
 Bunt, 30, 129  
 Burano, 16, 29, 30, 98  
 Burgundy, 100  
 Burnt-out, 30, 32, 52, 67, 116,  
 128, 129  
 Buttonhole Stitch, 30, 34, 40, 99,  
 121  
 Caen, 20, 30, 66, 97  
 Calabrese, 124  
 Calabria, 30, 124  
 Calais, 30  
 Calvados, 31  
 Cambray Nets, 103  
 Campagne, 31  
 Canary Islands, 139  
 Candia, 31, 37  
 Cannelille, 31  
 Cantal, 100  
 Carnassiere, 31, 77  
 Carnaval, 31, 98  
 Carreaux, 117  
 Carrickmacross, 31, 76, 96  
 Carrickmacross Appliqué, 30, 31  
 Carrickmacross Guipure, 31  
 Cartasane, 32  
 Cartella, 125  
 Cascade, 32  
 Catalonia, 32, 101  
 Caterpillar, 32  
 Caudry, 103  
 Cauterized, 32  
 Cevennes, 32  
 Ceylon, 32  
 Chaldaic, 77  
 Champ, 117  
 Champagne, 101  
 Chansons a Toile, 32  
 Chant, 117  
 Chantilly, 20, 32, 43, 66, 67, 70,  
 97, 103, 109  
 Charles IX, 64  
 Charleville, 101  
 China, 97  
 Chioggia, 32  
 Church, 73  
 Cingalese, 34  
 Claires, 18  
 Clinquant, 34  
 Close-Stitch, 34  
 Cluny, 7, 18, 22, 23, 32, 33, 34,  
 35, 67, 81, 95, 101, 102, 107,  
 115, 116, 146  
 Cluny Guipure, 6, 15, 34, 44  
 Cluny Imitation, 67  
 Colbert, 35, 63, 66, 70, 77, 118,  
 120  
 Colbertan, 35  
 Colyfort, 35  
 Como, 35  
 Consutum, 112  
 Conté, 35, 117  
 Convent, 98  
 Coraline, 35, 120, 144, 146  
 Coral Point, 120, 144  
 Cordella, 36  
 Cordonnet, 9, 11, 26, 36, 44, 57,  
 92  
 Corfu, 36, 98  
 Cornish, 36  
 Cornwall, 36  
 Côte-d'or, 100  
 Coupé, 36, 117  
 Couronnes, 36  
 Courtrai, 36, 100  
 Coxcombs, 18, 36  
 Coylton, 36  
 Crackle, 37  
 Crackly, 37  
 Crane, 85, 146  
 Craquelé, 109, 111  
 Crêpe, 37  
 Crêpe de Chine, 37  
 Creponne, 95, 145  
 Crete, 31, 36, 37, 128  
 Creva, 37  
 Crochet, 8, 16, 17, 34, 37, 38,  
 41, 76, 112, 121, 147  
 Crochet, Imitation, 35  
 Crochet Stitch, 40  
 Crochet Work, 6

Curragh, 41, 42, 76  
 Cut-work, 5, 6, 11, 12, 17, 36,  
     39, 40, 42, 43, 47, 48, 51, 53,  
     56, 62, 65, 73, 77, 112, 117,  
     121, 127, 128, 132, 142  
 Cut-work, English, 39  
 Cyprus 37, 42, 66, 124, 128  
  
 Dalecarlian, 43, 112, 114, 127,  
     136  
 Dalmatian, 43, 114  
 Damaschino, 124  
 Dammartin, 43  
 D'Angleterre, 7, 12  
 Danish, 43, 49, 140  
 Darned, 6, 11, 43, 44, 51, 77  
 Darned Netting, 44, 58, 59, 66,  
     77, 94, 96, 101, 128, 131, 132  
 Darned Work, 5, 11, 14, 57, 65,  
     73, 82  
 Denmark, 101  
 Dentelle, 44, 114  
 Dentelle a la Reine, 12, 44, 51  
 Dentelle a la Vierge, 45, 101,  
     114, 144  
 Dentelle au Fuseau, 7, 21, 45  
 Dentelle de Fil, 45  
 Dentelle de Liege, 45  
 Dentelle Irlandaise, 45  
 Dentelle Passement, 114  
 Dentelle Redin, 45  
 Dentelle Renaissance, 45  
 Devon, 101  
 Devonia, 45, 49, 50, 61, 74, 121  
 Devonshire, 18, 46, 53, 74  
 Dieppe, 18, 45, 46, 47, 100, 101,  
     115, 117, 118, 144  
 Dijon, 100, 146  
 Dorset, 101  
 Dorsetshire, 47, 82, 131  
 Double, 47, 120  
 Drawn-work, 5, 6, 11, 17, 26, 37,  
     43, 47, 48, 49, 51, 53, 57, 62,  
     65, 70, 71, 73, 75, 77, 97, 112,  
     121, 127, 128, 132, 144  
 Drawn-work Embroidery, 6  
 Dresden, 97  
 Dresden Point, 49, 97  
 Dressed Pillows, 49  
 Duchesse, 7, 24, 25, 26, 45, 49,  
     50, 53, 59, 74, 97, 121, 137,  
     146  
 Duchesse de Bruges, 46  
 Dunkirk, 50  
 Dutch, 51, 59, 59, 99  
  
 Ecclesiastical, 51, 73  
 Edelweiss, 116, 135  
 Edging, 41, 103  
 Edict of Nantes, 97, 99  
 Egyptian, 51, 77  
 Eibenstein, 67  
 Eighteenth Century, 66, 70, 82

Elberfeld, 51, 67  
 Elizabeth, 81  
 Else, 85  
 Embroidered, 116, 129, 133, 135  
 Embroidery, 52, 111, 129, 133  
 Embroidery Work, 12, 116  
 Encoquille, 53  
 England, 101, 116, 131  
 English, 53, 73, 76, 85, 114  
 English Point, 53  
 English Trolly, 61  
 Engrelure, 54  
 Entoilage, 54  
 Entredeux, 55  
 Erzegebirge, 55, 67, 142  
 Escorial, 55  
 Espagne, 55, 118  
 Eternelle, 23, 55, 68  
 European, 76  
 Eventau, 55  
  
 Fancy, 108, 110  
 Fausse, 55, 68  
 Fausse Valenciennes, 68  
 Fayal, 55  
 Festone, 122  
 Fiber, 55  
 Fifteenth Century, 55, 65, 77,  
     78, 90  
 Fil, 57  
 Fil de Carnasière, 31, 57  
 Fil de Cren, 57  
 Fil de Tiré, 57  
 Fil de Trece, 57  
 Filatorium, 57, 112  
 Filet, 5, 26, 57, 64, 96, 99, 100,  
     122, 133  
 Filet Brodé, 6, 14, 15, 26, 43,  
     44, 57, 58  
 Filet Brodé a Reprisés, 58  
 Filet Conté, 14, 15, 57  
 Filet Guipure, 59  
 Fillings, 57, 59  
 Fil Tiré, 6, 47  
 Fino d'Erbe Spada, 59  
 Fisherman's, 23, 59, 121  
 Flanders, 50, 81, 100, 112, 119,  
     141  
 Flat Point, 59, 127, 142  
 Flat Venetian Point, 144  
 Fleco Morisco, 59, 89  
 Flemish, 24, 32, 43, 46, 50, 59,  
     61, 67, 73, 74, 119, 138, 148  
 Flemish Point, 119  
 Flemish Trolle Kant, 61  
 Florence, 77, 98  
 Florentine, 61  
 Flower, 59, 61, 74  
 Fogliami, 62  
 Fond, 62  
 Fond de Neige, 62, 94  
 Fond Simple, 62  
 Fourteenth Century, 62, 66, 77  
 Fraise, 63

France, 63, 71, 100, 103, 111, 116  
 French, 65, 67, 80, 91, 93, 105, 119, 139  
 French Alençons, 12  
 French Blonde, 20  
 French Guipure, 60, 64, 71  
 Frisé, 66  
 Frisure, 66  
 Frivolite, 139  
 Frond, 117  
 Frost, 85  
 Gaetano, 125  
 Gaguet, 136  
 Gaze, 66  
 Genoa, 10, 66, 67, 101, 125  
 Genoese, 120  
 German, 67, 71, 106, 109, 110  
 Germany, 101, 142  
 Ghent, 68, 81, 100  
 Gimp, 64, 68, 71  
 Gingles, 69  
 Gioie, 122  
 Gisors, 114  
 Gold, 17, 30, 63, 65, 76, 116  
 Gotha, 101  
 Gothic, 69, 121  
 Go-through, 31, 69, 102  
 Gotico, 69, 121, 125  
 Goudronne, 69  
 Grammont, 70  
 Grass Point, 70  
 Greco, 125  
 Greco-Roman, 77  
 Greek, 7, 36, 37, 68, 70, 76, 92, 120  
 Greek Point, 56, 75, 76, 98, 128, 148  
 Gropo, 70, 122  
 Gros Point, 7, 59, 66, 70, 98, 128, 143  
 Grounds, 70  
 Gruppo, 70  
 Guese, 19, 23, 70  
 Guesney, 64  
 Guipe, 64  
 Guipure, 11, 41, 60, 64, 70, 71, 82, 91, 92, 109, 132  
 Guipure d'Art, 15, 16, 44, 71  
 Guipure de Binche, 70  
 Guipure de Bruges, 26, 49  
 Guipure de Venise, 144, 147  
 Hainault, 71  
 Hamburg, 67  
 Hamburg Point, 49, 71, 97  
 Hammond, 71, 85, 97  
 Hanover, 67  
 Harvey, 85  
 Haute Garonne, 101  
 Havre, 101  
 Heading, 54  
 Heathcoat, 72, 73, 84, 85, 86, 87  
 Hebraic, 77  
 Hemstitching, 42  
 Henry II, 65  
 Holesom, 36  
 Hollie, 73  
 Holmes, 85  
 Holy, 73  
 Honfleur, 101  
 Honiton, 7, 11, 25, 29, 36, 38, 45, 46, 49, 50, 53, 61, 73, 74, 77, 88, 96, 147  
 Huguenot, 74  
 Hungary, 101  
 Hungarian, 73, 74, 141  
 Idoea, 31  
 Increased Width, 75  
 Indian, 75  
 Indian Work, 49  
 Ingarsate, 125  
 Inner Pearl, 75  
 Insertion, 55, 75  
 Ionian Islands, 75, 76, 98, 148  
 Ireland, 128, 148  
 Irish, 76, 107, 108, 109  
 Irish Crochet, 18, 37, 38, 40, 45, 76, 98  
 Irish Point, 41, 75, 76, 107, 108, 136, 148  
 Isle de France, 100  
 Isle of Man, 76  
 Isle of Wight, 76  
 Italian, 31, 37, 56, 57, 66, 76, 77, 80, 90, 97, 120, 142  
 Italy, 101  
 Jabot, 77  
 Jamaica, 81  
 Jewish, 142  
 Jours, 59  
 Kant, 141  
 Kenmore, 76, 77  
 Killarney, 76, 77  
 Kinsale, 76, 77  
 Knotted, 6, 8, 30, 31, 66, 70, 87, 88, 89, 90, 139  
 Krooke, 37  
 Lacet, 77  
 Lacet Arabian, 13, 77  
 Lacin, 5, 15, 77  
 La Flesche, 64  
 Lagetta, 81  
 La Mancha, 101  
 Languedoc, 101  
 Lavoro a Groppi, 81  
 Lavoro a Maglia, 81  
 Lee, 84  
 Legs, 18  
 Leipsic, 67  
 Lemans, 64  
 Le Puy, 81, 95, 100, 146  
 Levers, 73, 102, 129  
 Liege, 81, 100

- Lierre, 81  
 Liguria, 125  
 Lille, 7, 13, 19, 21, 29, 53, 59,  
 66, 81, 82, 95, 100, 119  
 Lille Arras, 94  
 Limerick, 76, 78, 80, 82, 128,  
 138  
 Limoges, 82  
 Lindley, 85  
 Linen Torchon, 109  
 Lisbon, 115  
 L'Onray, 63, 66, 80  
 Lorraine, 82, 95, 100  
 Loughborough, 86  
 Louis XIII, 62, 66  
 Louis XIV, 65, 66, 77  
 Louis XVI, 85, 93  
 Louise de la Valliere, 63  
 Louvain, 100  
 Louvres, 114  
 Lunéville, 18, 82  
 Lyme Regis, 82  
 Lyonnais, 101  
 Lyons, 82, 83, 101  
  
 Maceio, 83  
 Machine, 6, 8, 11, 83, 105, 106,  
 107, 108, 109, 110, 111  
 Machine Net, 83  
 Macramé, 8, 59, 67, 70, 87, 88,  
 89, 91, 122, 138  
 Madagascar, 91  
 Madeira, 91  
 Madras, 75, 90, 91, 98  
 Madrid, 91  
 Maglia, 92, 122  
 Malines, 26, 50, 61, 82, 92  
 Malta, 92  
 Maltese, 7, 18, 29, 32, 34, 53,  
 81, 91, 92, 96  
 Manillese, 92  
 Mantilla, 93  
 Manx, 93  
 Margherita, 77, 93, 121  
 Marie Antoinette, 93, 126, 138  
 Marie de Medici, 52  
 Marli, 94, 119  
 Masches, 94  
 Mechlin, 7, 13, 19, 21, 26, 50,  
 59, 62, 71, 81, 91, 92, 94, 99,  
 100, 101, 103, 148  
 Medici Point, 65, 95  
 Medicis, 65, 95, 96  
 Medieval, 11, 116  
 Menin, 95, 100  
 Meran, 95  
 Merletti a Fuselli, 21  
 Merletti a Piombini, 7, 95  
 Merletti Fuselli, 7  
 Merletto, 95  
 Mesh, 92  
 Metal, 63  
 Middle Ages, 77  
 Middlesex, 95  
  
 Mignonette, 20, 57, 82, 95, 101,  
 120  
 Milan, 66, 77, 98, 101  
 Milan Point, 95, 125  
 Mirecourt, 95, 100  
 Modern Antique, 6  
 Modes, 59  
 Monaghan, 76, 96  
 Montmorency, 96, 115  
 Moorish, 96, 125  
 Morocco, 96  
 Morris, 85  
 Mosaic, 50, 97  
 Mosca, 92  
 Moscow, 97, 120, 128  
 Mosquito Net, 105  
 Muret, 101  
 Mzeresk, 97  
  
 Nancy, 97  
 Nanduti, 139  
 Nankin, 97  
 Nantes, 97  
 Naples, 98  
 Neapolitan, 98  
 Needle-Point, 5, 7, 25, 41, 44, 53,  
 63, 65, 66, 67, 69, 76, 98, 145  
 Needle-Point Brides, 21  
 Needle-Point Ties, 21  
 Needle-Work, 12, 52, 80, 98, 111  
 Netherlands, 81, 98, 99  
 Nets, 5, 7, 23, 72, 73, 74, 77, 80,  
 83, 99, 103, 104, 105, 129  
 Netting, 14, 17, 44, 58, 85  
 Net Work, 17, 81, 118  
 New Ross, 76, 101, 128  
 Nineteenth Century, 93  
 Noné, 121  
 Normandy, 66, 100, 101, 107, 118  
 Normandy Val, 107, 109  
 Northamptonshire, 147  
 Nottingham, 71, 76, 81, 82, 84,  
 86, 87, 97, 98, 101, 102, 193,  
 106, 111, 141  
 Nuns' Work, 37, 42, 111  
 Nuremberg, 67, 111  
  
 Olney, 111  
 Open Toile, 111, 112, 140  
 Opus, 111  
 Opus Anglicanum, 12, 111  
 Opus Araneum, 6, 10, 13, 14, 15,  
 16, 35, 44, 58, 112, 125  
 Opus Consutum, 112  
 Opus Filatorium, 6, 15, 44, 57,  
 58, 77, 112  
 Opus Scissum, 6, 112  
 Opus Tiratum, 6, 47, 112  
 Oriental, 67  
 Orsa, 112, 136  
 Oudenarde, 112  
 Ouvrages Masches, 6, 15, 44, 58,  
 94, 112, 125  
 Oyah, 41, 112, 121

